

ISSUE ONE HUNDRED

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SEASON 25 OVERVIEW

THE MAKING OF A TELEVISION DRAMA SERIES



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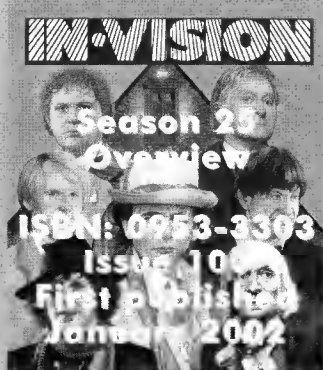
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Change...

And not a moment too soon.
 But was it too little, too late?

The twenty-fifth season undoubtedly marked the greatest shake-up in *Doctor Who*'s format for many, many years. Indeed, in many ways Season 24 was the last gasp of the relatively simplistic children's show which had run since 1963, while 1988 saw the birth of the more adult and meaningful saga which has continued, albeit in written form, until this day.

It's difficult to deny that by 1988 *Doctor Who* had become set in its ways. It had begun as a deeply iconoclastic series, despite being aimed at the supposedly conservative family audience and created at a time when 1950s attitudes were still the norm. Sheer necessity forced it to experiment and take risks, while the second season was dominated by a string of radical tests of how far the series could stretch, from comedy through to the sheer weirdness of *THE WEB PLANET* and the first episode of *THE SPACE MUSEUM*.

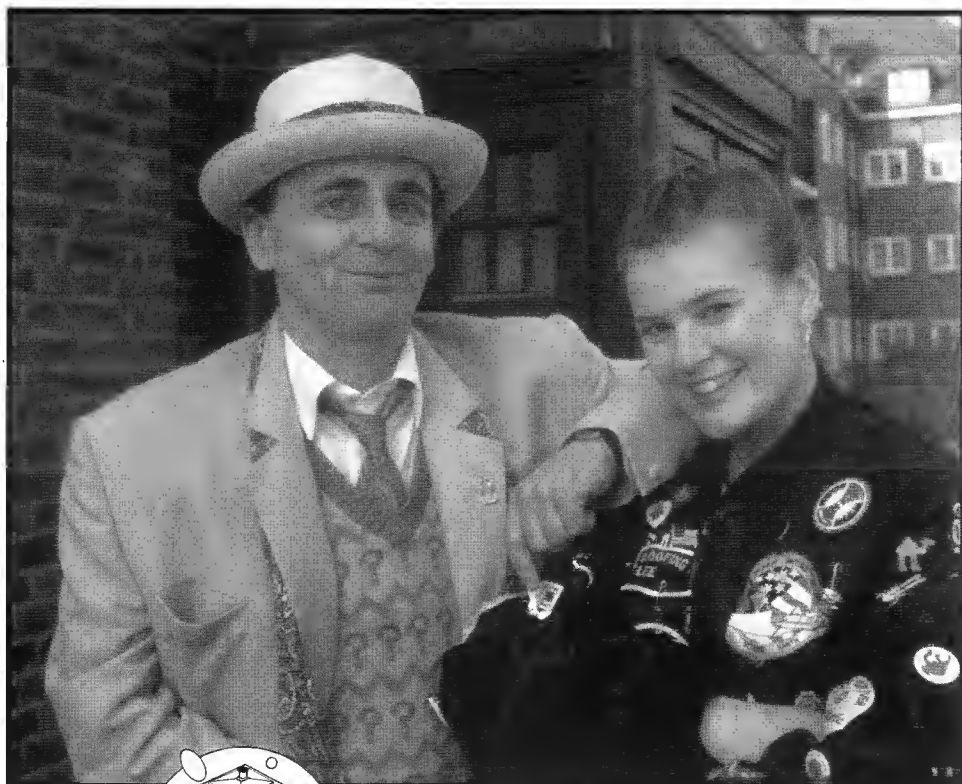
But by the mid 1970s format had become formula. The Doctor and his friends would arrive on a planet. They'd generally get split up. There'd be a monster, or a monstrous villain, and by the end of episode three his plan would have become clear, allowing the Doctor to save the day by the end of episode four. It was popular, it was successful, and it often deserved to be, as much of the time it was done with panache and style, but it was still a little predictable.

By 1988, it was time for a change. Indeed, change

was about to flow across the whole of television science fiction worldwide thanks to the arrival of *Star Trek: The Next Generation*. The next few years would see a wave of innovation sweep across television science fiction, leading to the wild episodes currently produced by *Buffy* and *Farscape*. It might only be one or two episodes a season, but it started surprisingly early.

By the end of 1988, *Red Dwarf* had played with non-linear narratives twice, in *STASIS LEAK* and *THANKS FOR THE MEMORY*. *Star Trek: The Next Generation* would soon follow suit with the time loop tale *CAUSE AND EFFECT*, before going on to bend reality in *FRAME OF MIND*, having already produced the admittedly less than successful *A MATTER OF PERSPECTIVE* in the same vein as early as 1989.

From here on there was no limit to the way narrative forms could be bent by science fiction and fantasy shows. *The X-Files* twisted directorial styles in *TRIANGLE* and *POST MODERN PROMETHEUS*. *Buffy the Vampire Slayer*, a show often quoted as having recaptured the true spirit of *Doctor Who*, a mix of horror and levity that's almost impossible to capture, has made a habit of experimenting each year; with the silent episode *HUSH*, the sombre and music-less *THE BODY*, the utterly surreal *RESTLESS*, and most recently the musical extravaganza *ONCE MORE WITH FEELING*. In the latter case, *LEXX* and *Xena* had got there first



with **BRIGADOOM** and **THE BITTER SUITE**. And **Farscape** has beaten them all with its increasingly daring weirdness, culminating in the cartoon extravaganza **REVENGING ANGEL**.

And the amazing thing is that these episodes haven't been stunts. On the contrary, they've provided devastating insights into the characters' souls at turning points in their lives – true drama as good as anything found in more mundane settings.

Drama is, of course, what Andrew Cartmel and his team tried to bring back to **Doctor Who** in 1988, by using the character of Ace to reconnect the series to life in the present day, and the reality of current day concerns, instead of continuing to reflect the more cosy mores and morals of 1963. In comparison to what these other shows have done, it was a very tentative and limited step forward, though one which the novels have been mining for years. But beyond this, **Doctor Who** retained the format created in the days of continuous recording – linear, straight-forward narrative, starting at the start and ending at the end. The TARDIS could travel in time... but the scripts couldn't.

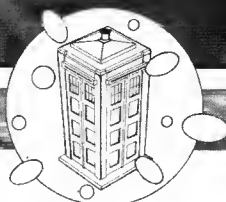
But ah, you say, the science fiction shows of more recent years have a luxury **Doctor Who** lacked. They're not mainstream. They can afford to take risks, as their audiences are dedicated and faithful. These shows, run on specialist channels or fledgling networks, were a cult hit and can be top of the ratings, as reflected by their tendency to appear on satellite, BBC2 and Channel 5 once they reach the UK. **Doctor Who** was on BBC1, and had to appeal to a mainstream audience.

But the BBC had already given up hoping that it might reach beyond its core audience. The rationale for scheduling it against **Coronation Street** was the straightforward hope that the few million of the dedicated, unshakeable **Doctor Who** audience might strip **Coronation Street** of its place at the top of the ratings chart, and the casual viewer with a low tolerance for oddities was already being driven away by the likes of the Kandyman. So what was stopping **Doctor Who** from throwing itself into the deep end of invention, to enjoy a few glorious years which echoed the first seasons before the end. Only one thing. Us. The fans.

Doctor Who never made a musical episode, or a cartoon, but there were rumours that it might. Bonnie Langford's arrival triggered talk of singing in the TARDIS, and the following year **DELTA AND THE BANNERMEN** was briefly rumoured to be a full-blown musical pastiche, while there were reports of a computer animated section in **THE HAPPINESS PATROL**. The latter may even have had some truth to it, given the initial ideas for Arcadia, and it could have been done – indeed it had been done, four years earlier, in the BBC1 thriller **Bird of Prey 2**, where Richard Griffiths' over-weight and unlikely crusader Henry Jay would fade into a sweating computer animated pig, pursued through a maze by a slaving pixelated wolf. And of course the fan reaction to these rumours was furious. Given the reaction he got for what he did, John Nathan-Turner would have needed bodyguards if he'd actually tried to innovate like that. The more metaphorical moments of **KINDA** are as far as it would ever go.

Not that he would have done. There was one attempt to pre-empt the directorial innovations of later years, when Chris Clough suggested making **THE HAPPINESS PATROL** as a trial expressionist movie, complete with painted, surrealistic sets and tilting camera angles. He was over-ruled, resulting (design-wise at least) in the unhappy halfway house of the transmitted version.

A pity. Perhaps it would have been a hit. Perhaps it would have led onto more courageous things, so that **Doctor Who** could once again lead the way. Instead, the best we got was the curiously poetic writing of **Survival**... and then the torch was left for others to carry on.



Remembrance of the Daleks

The most cut story in history?

Jon Preddle analyses the cuts made to the final Dalek serial – in rehearsal and during editing

PART ONE

The script describes the pre-credit sequence as featuring a montage of radio and TV broadcasts from 1963, and the script dates the story as December 1963, a reference confirmed by the book's mention that President Kennedy died some weeks ago. After this the first scene outside the school was to have had The Hollies song *Stay* playing in the background.

The script expands the short scene where Ace complains about being hungry; the Doctor refers to his recent adventure in Wales (DELTA AND THE BANNERMAN):

ACE: Professor, I'm starving to death.

DOCTOR: There was food on the TARDIS.

ACE: I'm sick of honey.

DOCTOR: You ate the honey? Ace, that was a vintage year 1928 Hibiscus Blossom. That honey was to be lain down, that was a gift. Ace, how could you?

As Ace enters the cafe, the jukebox is playing Dion's *Runaround Sue*.

After the scene in the scrap yard where Ace and Mike return to the waiting van, the script has a further scene set in the back of the vehicle:

(THE DOCTOR AND ACE BRACE THEMSELVES AS THE VAN SWERVES)

ACE: What's going on, Doctor?

DOCTOR: Adventure, excitement, that kind

of thing...

(A PACKET OF SANDWICHES FALLS OUT OF ACE'S LAP. THE DOCTOR CATCHES IT. HE UNWRAPS ONE AND TAKES A BITE)

In the original script, some of the dialogue during the first scene at the junkyard is different, beginning as follows:

(THE VAN CARRYING RACHEL, MIKE, ACE AND THE DOCTOR PULLS UP)

MIKE: What's the situation, sir?

GILMORE: Miss Williams detected an increase in the signal, Matthews investigated and there was some kind of explosion.

MIKE: That Matthews, sir?

GILMORE: Yes (HE PULLS BACK THE COAT COVERING THE DEAD SOLDIER'S FACE) He must have been caught in the blast.

DOCTOR: Are you sure?

GILMORE: No. Who the devil are you?

DOCTOR: I'm the Doctor, you must be with the military.

RACHEL: How do you know?

DOCTOR: I'm very perceptive.

GILMORE: Is he with you, Professor?

RACHEL: Yes.

GILMORE: I wish I had been informed... we can sort this out later.

MIKE: (MIKE SEES ACE CLIMB OUT OF THE VAN) Ace! What are you doing?

ACE: I'm with him (SHE POINTS TO THE DOCTOR)

GILMORE: Who is this girl?

DOCTOR: This is Ace, my assistant.

As Gilmore's forces attack the Dalek in the junkyard, the Doctor was originally far more scathing about them.

"Humans... You misbegotten military masochistic morons!" When Rachel and Allison (described as wearing a dufflecoat and glasses) inspect the burnt remains of the Dalek, their full dialogue was as follows:

RACHEL: This must be the sensory apparatus.

ALLISON: Complex.

RACHEL: Very. What do you think this is?

ALLISON: Control circuitry.

RACHEL: Possibly. Advanced though, not transistors, we'll have to get this under the microscope at the lab... ughh. It's got an organic component.

ALLISON: Or an occupant...

In the scene where Ace and the Doctor take the van, the Doctor simply asks Ace if she can drive on TV. The script continues:

DOCTOR: How old are you?

ACE: Seventeen.

DOCTOR: Really?

ACE: Yes.

The explanation for how Mike knows the name Dalek comes in some lost dialogue:

MIKE: What are you doing?

DOCTOR: Borrowing your van. Tell Gilmore to make sure the Dalek is inoperative, before going near it.

MIKE: What's a Dalek?

ACE: The thing with the Christmas lights on its head, stupid.

DOCTOR: And Mike?

MIKE: Yes?

DOCTOR: If you see another Dalek, will you do something for me?

MIKE: What?

DOCTOR: Run very fast – in the opposite direction. (THE VAN ROARS OFF...)

PART TWO

The script details the Doctor's procurement of the rocket launcher outside the school somewhat differently:

(THE DOCTOR IS ARGUING WITH KAUFMAN)

KAUFMAN: My orders were to stay in position.

DOCTOR: This particular position is liable to become somewhat untenable when that Dalek catches up with us.

ACE: Except it hasn't come out yet.

DOCTOR: What? (HE LOOKS AT THE SCHOOL ENTRANCE) Oh, I wonder why not?

ACE: Maybe it went back to fix the transmat?

DOCTOR: Probably. Don't just stand there, Sergeant, break out the rockets.

(KAUFMAN CRACKS OPEN A CASE AND HANDS THE DOCTOR A ONE SHOT DISPOSABLE ROCKET LAUNCHER)

KAUFMAN: This is the experimental version, to get it ready you... (THE DOCTOR TAKES IT AND EXPERTLY PRIMES IT)

DOCTOR: Two more. (KAUFMAN GIVES HIM AND ACE ONE EACH)

KAUFMAN: You'll have to sign for them sir. Back in the school, just after Ace has blown up the Dalek, and soldiers storm in, there is some scripted dialogue that was cut:

MIKE: (TO ACE) Did you do that?

ACE: Makes a lot of smoke doesn't it?

DOCTOR: Did you get the wounded men to hospital?

MIKE: Dropped them off before we came here, but... the remains of that Dahlike...

ACE: Dalek.

MIKE: Dalek, whatever. Somebody ran off with it.

DOCTOR: That's efficient. Who took it?

MIKE: No idea.

GILMORE: (TO ACE) You destroyed it then?

The scene where the Doctor returns to Harry's cafe is originally set at an outside teastall at night in the script and originally continued beyond John's line "Life's like that. Best t'ing is just to get on with it."

(THE STRANGE GIRL WATCHES FROM THE SHADOWS. THE DOCTOR TWISTS HIS HEAD AROUND)

DOCTOR: Did you hear that?

JOHN: Hear what?

(ANOTHER FIGURE APPEARS. IT IS REV PARKINSON, TAPPING HIS WAY WITH HIS WHITE CANE)

JOHN: It's just Reverend Parkinson. He doesn't sleep much. Good morning, Reverend.

PARKINSON: Good morning, John.

(THE REVEREND PASSES BY)

DOCTOR: What would you do if you had a decision, a big decision.

JOHN: How big?

DOCTOR: Saving the world.

JOHN: Perhaps you should talk to him (HE INDICATES PARKINSON)

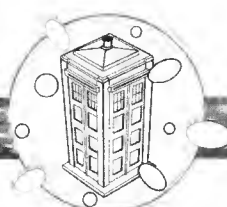
DOCTOR: Perhaps later.

JOHN: I'd better wish you luck.

DOCTOR: Better hope I make the right decision. Also, take a holiday, things could get unpleasant around here.

JOHN: Sure. How long?

DOCTOR: A few days, after that it won't matter either way. Thanks for the tea (He stands, puts down a coin and leaves)



MORE ABOUT REMEMBRANCE

JOHN: Anytime. (HE PICKS UP THE COIN, AND GLANCES AT IT) 1991?
While the scene was recorded but later cut, Parkinson's appearance was removed before recording.

PART THREE

On TV, the scene in the cellar where the Doctor smashes the transmat with the baseball bat ends on his line about "Who's for lunch?" The script contains three extra scenes at this point: (CELLAR)
(THE DOCTOR SMASHES THE TRANSMAT WITH THE BAT. THE BAT BREAKS)
DOCTOR: Hah! Weapons, always useless in the end. Come on, there are things to be done.

(WAREHOUSE)
(RATCLIFFE WATCHES THE BATTLE MAP. A LIGHT TWINKS OUT)
RATCLIFFE: That light just went out by the school.
COMPUTER: Good. The Doctor must have disabled the transmat. This will give us the time we need.
(A PANEL OPENS ON THE COMPUTER. THE TIME CONTROLLER AND A SILVER-TOPPED CANE APPEAR FROM THE RECESS)
COMPUTER: Take the cane. It will enable you to locate the key to power. Power over our enemies, power to achieve our ends. The Hand Of Omega.
(RATCLIFFE TAKES THE CANE AND LEAVES)

(SCHOOL HALL)
(THE DOCTOR, RACHEL AND ALLISON EMERGE FROM THE CELLAR)
GILMORE: The area is clear of Daleks, Doctor. How should we proceed from here?
DOCTOR: I think before we proceed anywhere, I should consult with my assistant. Ace? (TO ACE) We're facing a very serious crisis. Destroying the transmat won't hold the Daleks very long.
ACE: I could brew up some more Nitro-9.
DOCTOR: I think it's gone a little beyond that now.
(THE OTHERS WATCH, THE CONVERSATION UNHEARD)
MIKE: What's he up to now?
ALLISON: Something Machiavellian.
MIKE: Something whatian?
RACHEL: I think he's playing games, very dangerous games.
GILMORE: He seems to know what he is doing.
RACHEL: But Group Captain, do we know what he's doing?
(THE DOCTOR WALKS TOWARDS THEM)
DOCTOR: Right, who's for a late lunch?
In the scene set in the cafe where the troops are being fed, the script continues:

MIKE: Cheers, Harry. Why haven't you been shifted out yet?
HARRY: Who'd feed the troops if I wasn't here?
ACE: I don't think Group Captain Gilmore is very happy.
DOCTOR: He's a military man. Lack of action makes his brain seize up.
A little later, there's a comment which hints at Mike's sympathies, intriguingly delivered by Rachel who, the novelisation makes clear, is Jewish, and suffered at the hands of Mosley's blackshirts as a child.
(THE DOCTOR AND ACE WALK PAST)
ALLISON: (POINTING TO MIKE) He fancies her, doesn't he?
RACHEL: It's her Aryan looks.
The next scripted scene at Ratcliffe's warehouse was cut during rehearsals:
RATCLIFFE: It's been a long a difficult struggle, for my men and for myself, but now we can relax and begin to reap our rewards.
(THE SCREEN SUDDENLY LEAPS INTO ACTIVITY. THE IMAGE OF THE EMPEROR DALEK APPEARS)
EMPEROR: This is an ultimatum. Surrender the Hand Of Omega and submit to conditioning.
COMPUTER: Your ultimatum is rejected.
EMPEROR: You will be exterminated. (THE

SCREEN GOES BLANK)
After the TV scene where the young girl is revealed to be the battle computer, the script features an extra scene on the street outside:
(THE DOCTOR AND ACE APPEAR FROM HIDING)
DOCTOR: All clear. (HE HOLDS UP HIS CONFUSER DEVICE) That way.
ACE: I thought that was the Dalek confuser.
DOCTOR: It was. I rewired it. Now it's a Dalek locator.
ACE: You also said that the power was almost exhausted.
DOCTOR: I was a bit economical with the truth. I didn't want the others to know it was still operational.
ACE: Why not?
DOCTOR: They might have decided to go Dalek hunting with it, which is at best of times a terminal past time.
ACE: So what are we doing now?
DOCTOR: Dalek hunting, but we're Dalek hunters.

After the Doctor and Ace find the Hand Of Omega at Ratcliffe's warehouse an extension to the scene is the original location of the Doctor's onscreen remark about 'trouble with the prototype'.

ACE: It's alive?
DOCTOR: In a manner of speaking. You don't mess about with the interior of stars unless you have some intelligence. It's less intelligent than the prototype though. That one was so smart it went on strike for better conditions. We...
ACE: We?
DOCTOR: They... They had to turn it off. During the TV sequence where Ace and the Doctor are being chased by Daleks, the Doctor pulls Ace behind a small workman's tent, which is not in the script. Instead, the written scene goes:
DOCTOR: They'll get suspicious.
ACE: Suspicious of what? You still haven't...
DOCTOR: Shhh (HE CHECKS THE CONFUSER) (ACE RUMMAGES IN HER BAG AND COMES UP WITH SOME GELIGNITE)
DOCTOR: We have to get back to the school... Where did you get that?
ACE: It was just lying around in this crate so I borrowed some. It's only gelignite.
DOCTOR: Someday we're going to have a little talk about your pyrotechnic predilections. Put it away and come on, the coasts's clear.
(LATER, THE DOCTOR AND ACE APPEAR FROM BEHIND A WALL)
ACE: I thought you said the coast was clear. (A DALEK APPEARS AND BLOWS A CHUNK OFF THE WALL) I don't think that thing is working anymore. (THEY DASH OUT, THE

DOCTOR
CHECKING HIS
CONFUSER)

The script continues for several pages with the Doctor and Ace avoiding Daleks which are amassing on the school. Ace uses her gelignite to blow a few up:

(BOMBSITE)
(THE DOCTOR USES HIS CONFUSER, AND ACE LOBS ANOTHER BOMB. ONE DALEK IS FLIPPED ON ITS SIDE)
DALEK: Report.
DALEK: (ON ITS SIDE) The humans are using a device which interferes with Dalek circuitry.
DALEK: We must exterminate the Doctor at all costs. Bring in a homing weapon.
(THE HOMING WEAPON APPEARS; IT IS A DALEK CARRYING A LARGE TUBE LIKE AFFAIR)

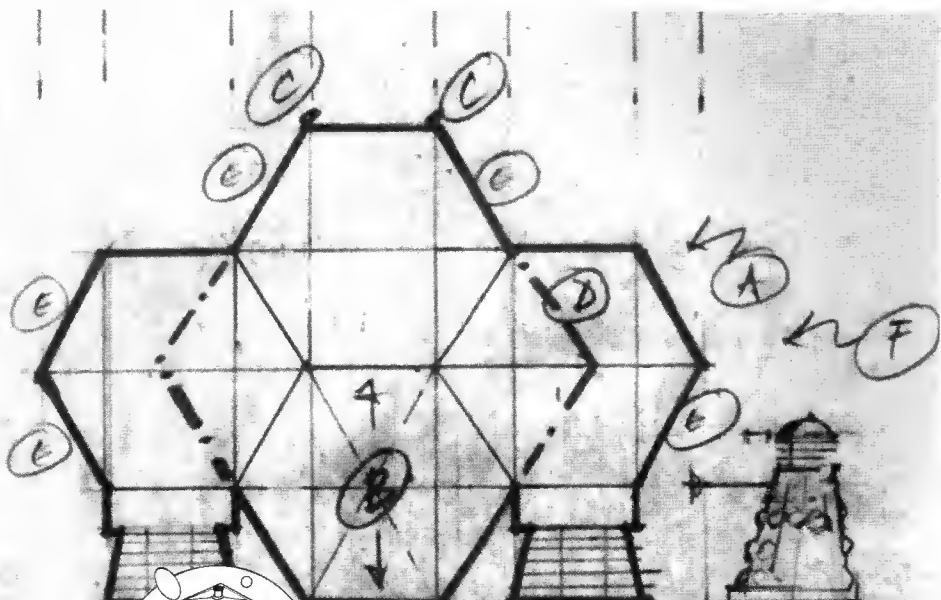
(BOMBSITE 2)
ACE: Ace!
DOCTOR: Someone's coming. (MIKE APPEARS FOLLOWED BY SOLDIERS)
ACE: Mike! How did you find us?
MIKE: Easy. I just followed the explosions. What are we waiting for?
DOCTOR: Daleks

(TWO DALEKS APPEAR)
DALEK: Lock on target.
MIKE: Do you want to go to the pictures after?
ACE: You're confident. What's on?
MIKE: Does it matter?
ACE: Not really. I've probably seen them all on TV anyway. (THE CONFUSER ACTIVATES. THE DOCTOR LOOKS CONCERNED)
MIKE: Well?
ACE: I'll think about it.
(THE DALEK FIRES THE TUBE WEAPON. TWO MISSILES STREAK OUT. ONE EXPLODES AGAINST THE WALL. THE OTHER LOCKS ONTO THE DOCTOR. HE RUNS, BUT TRIPS UP. THE CONFUSER FLIES FROM HIS HANDS. THE MISSILE SCREAMS IN AND BLOWS THE CONFUSER TO BITS)
ACE: Now we're in trouble. (THEY RUN INTO THE SCHOOL)

PART FOUR

After the Doctor suggests indulging in a bit of piracy, several lost scenes follow:

(CLASSROOM)
DOCTOR: The Daleks appear to have committed their entire force.
GILMORE: Meaning?
DOCTOR: There's only a skeleton crew on board the shuttle.
GILMORE: They're very confident.
DOCTOR: Too confident. It's a Dalek weak-



Contd. on page 28

STARRING
TOM BAKER
AS THE DOCTOR!

NARRATIVE REGRESSION

**Fifteen years after he helmed
Worldwide's creative consultancy
assesses the changes in *Doctor Who*
between the debut of Tom Baker**

STORYTELLING
in *Doctor Who*

has always been driven by its budget. The trick has been to try not to make it apparent that this is the case. But right from the very first scripts, writers were advised to consult with the production office about what (limited) effects would be possible. The understanding was that a sufficiently strong story and characters who were well enough defined would make up for any production problems.

One of the most obvious examples of a narrative decision based on budgetary constraints was the third Doctor's exile on Earth. It was a coincidence that this happened at a

time when Jon Pertwee took over the role – the production office had already decided it would have to happen whether they cast a new actor in the role for the next season or not. THE INVASION gives a tantalizing glimpse of what might have been had Troughton stayed.

But even before this there was a deliberate effort to script within

the budget. In many ways the whole of the Troughton era, and in particular the fifth season, was based round the understanding that it was more cost-effective to construct a single large impressive set that would act as the centre-piece of the production. Hence the proliferation of stories that involve the villains laying siege to a small group of humans trapped in a specific, claustrophobic environment.

As the kudos of the programme grew, so did its relative budget. And for a while, before the oil crisis and rising inflation changed things, *Doctor Who* enjoyed the sort of budget that – finally – allowed the production team to tell the sort of stories they wanted to rather than those they had to.

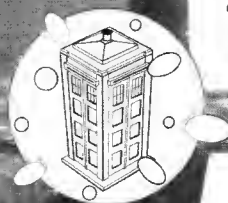
This did not last. And by the time that Philip Hinchcliffe took over as producer and Robert Holmes as script editor, money was again the main constraint. But for two main reasons, this constraint was less of a problem.

The first of these was that Hinchcliffe and Holmes had a clear vision for where they wanted to take *Who* in narrative terms that did not require more money, but could make better use of what they had. In a sense this was a flip-side of the philosophy that had led Peter Bryant and Derrick Sherwin to the conclusion that if alien environments, sets and costumes cost too much then they would have to retreat to Earth-based stories. In the Hinchcliffe/Holmes case, there was a realisation that better drama and more tense situations could be gained from having the Doctor pitted against a single impressive villain rather than a race of monsters.

In their first season, this single villain – Wirm-Noah and Davros being the best examples – were nonetheless spokespeople or figureheads for a larger group. But the notion was already there. The fact that it was cheaper to create one costume for, say Magnus Greel, and shell out for an actor of the calibre needed to stand impressively against Tom Baker's Doctor, than it was to fund an 'army' of the latest alien creatures was a welcome bonus.

That was not to say that the alien races were gone. But now for every Zygon invasion there was a single Morbius creature; for every sandminer full of Robots there was a Sutekh with his handful of hench-creatures. Instead of the excitement of UNIT blazing away (courtesy of HAVOC) at an alien incursion, the Doctor stood impressive, impassive and alone against the mental-might of Sutekh or Morbius. What alien races there were tended to be represented by a few individuals 'fronted' by a strong leader like Broton or Styggron. In this sort of drama, based on character interaction, the expensive effects were very much subservient to the narrative.

If he didn't know already, then the failure of the



ACTIVE REGRESSION

the first issue of IN-VISION, BBC
t on the Doctor Who book range
Doctor Who's storytelling style
maker and the 25th anniversary.



Skarasen in *TERROR OF THE ZYGONS* convinced Hinchcliffe that visual effects were not something to rely on to carry the narrative. Hinchcliffe's interview for the *Whose Doctor Who* documentary makes it clear that he saw the tremendous power inherent potentially in an actor's performance. He speaks about something indefinable happening when the mask is put on – when the actor 'becomes' the villain... This, together with the dramatic possibilities of showing real people possessed by alien creatures and becoming the enemy against their will, was not something that Hinchcliffe and Holmes discovered by accident and observed. They knew full well what they were doing and they played to their strengths.

The second way in which Hinchcliffe and Holmes actively got round the problems of the budget was also one which grew from previous approaches to *Who*. But more than any other production team, Hinchcliffe and Holmes sought to impose their vision for the programme on the authors they chose to use. They started with an idea of the story they wanted to tell, then went to the writer they believed was best able to deliver the goods. The creation of the story was very much a team effort. And if they did not get what they wanted, then Hinchcliffe had no qualms about asking his script editor to rework it into what they did want.

In *IN-VISION* 8, Philip Hinchcliffe describes the process of briefing Louis Marks for the scripting of *PLANET OF EVIL*. Apart from enthusing the writer with their own energy and ideas, the production team started from a position of knowing what was possible. *PLANET OF EVIL* has an 'energy monster' because Philip Hinchcliffe had already discovered that it was possible to achieve on screen. Zeta Minor is a jungle world, because Hinchcliffe asked the designer what he could achieve most effectively and impressively on the budget for TV and film studio work – and the answer was an alien jungle.

Of course, to an extent this had happened before – with Gerry Davis and his 'single impressive main set' approach; or less successfully with Barry Letts' belief that it would be possible to 'put' dinosaurs into present day London effectively following the success of the *Drashigs* in *CARNIVAL OF MONSTERS*. But here was the best, fullest realisation of the approach.

It was something that would be tried again, of course. But never in so holistic a manner. Writing *TIME-FLIGHT* to accommodate the possible use of Concorde might have been a good idea. But relying on a setting and 'monsters' that could not be achieved convincingly on the end-of-season budget meant that the benefits were swamped by other constraints.

Part of the latter problem was to do with the expectations that Hinchcliffe's approach raised. In 1963, the

writers assumed that nothing was possible. So anything that was achieved was a bonus. But post-Hinchcliffe it seemed to the writers coming into the show that the production team could work miracles, just as the audience had come to expect them. The expectations were based on having seen the magic from one side of the cameras, with little appreciation of just how the trick was worked.

During the Graham Williams era, gradually writers were given more leeway. But still there was an innate understanding of what was and was not possible. Time as much as money was the main problem. But the attitude of the team was broadly the same. It is instructive – and indicative – that Williams was sufficiently worried that the appearance of John Cleese and Eleanor Bron in *CITY OF DEATH* would distract from the main narrative thrust that he sought permission to use pseudonyms for them in *Radio Times* and endorsed the artistes' request that there be no advance publicity for the appearances. 'I would not wish to encourage the belief that the programme will feature a surprise "star" each week,' Williams said in his memo. (For the record, the pseudonyms that Cleese and Bron requested were Kim Bread and Helen Swanetsky.)

Graham Williams' request to Graeme Macdonald re *Radio Times* (and subsequent suggestion that they not be billed at all except on the end credits of the programme itself) was denied. Nevertheless it is impossible to imagine his successor believing that the narrative thrust of the story was more important to the viewing public than the inclusion of a major guest star.

And herein lies the problem of later years, of course. Guest stars and publicity hype became de-rigueur, to the detriment of the suspension of disbelief. To blame this entirely on John Nathan-Turner is unfair. Partly it stemmed from his own vision of how the show could best be promoted, and the relative weakness of scripts is a responsibility he shares. But it is an attitude and approach that is indicative of a shift in the way television drama was – and still is – promoted and perceived.

In many ways,

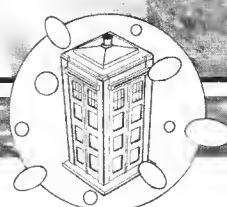




the way television is made and sold (at home and abroad) today is similar to the old Hollywood 'Star System'. It is names that sell rather than stories. A star is 'bankable' (or not) while the narrative is an unknown quantity. More often than not a drama – or comedy, of course – is developed as a vehicle for a particular actor rather than on its own narrative merits. The process of resurrecting **Randall and Hopkirk** is instructive – was it the best and most appropriate of the ITC series to be brought back for a twenty-first century audience? Of course not, but with the possible exception of **The Persuaders** it is the only one that could showcase the talents of both Reeves and Mortimer.

It is no coincidence that the best drama on television not explicitly in this 'star' mould now tends to be adaptations from other media. The narrative has to be pre-proven, just as the name has to be attractive to the investors and potential buyers. *I Was a Rat* was adapted from the children's novel by best-selling Philip Pullman; *The Way We Were* is a 'classic'; and *Murder Rooms* is sold on the back of the proven popularity of *Sherlock Holmes*... The irony is that the BBC has not (yet) realised that **Doctor Who** falls into this very category of proven, dependable, bankable narrative material.

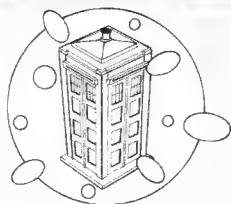
In the case of **Doctor Who** it is actually a double pity. It is possible to meld the elements – to produce a decent drama that is served (and not swamped) by talented, 'name' actors and supported by the best effects and design. But with less conscious control from the producer and script editor this tended to be the exception rather than the rule. The great shame is that **Doctor Who** came to an end on television just as a script editor with a definite vision, with a team of trusted and proven writers, and with an understanding that they should play to the strengths of the BBC's production departments was gaining his producer's confidence and finding his feet. Has the programme continued, there is every reason to suppose that Andrew Cartmel would have brought us more stories with strong narratives based on Earth and once more pitching the Doctor against credible, impressive foes. Stories, in short, in the mould of **THE CURSE OF FENRIC** and **GHOSTLIGHT**. Building on the legacy of Letts and Dicks, and of Hinchcliffe and Holmes.





THE MAKING OF NEMESIS

THE MAKING OF A DOCUMENTARY ABOUT A TELEVISION DRAMA SERIES



Throughout the 1980s, Eric Luskin of America's New Jersey Network documented Doctor Who in a series of documentaries that culminated in a behind-the-scenes record of the making of SILVER NEMESIS.



MAKING OF SILVER NEMESIS



DURING ITS FIRST TWENTY-FIVE YEARS ON air, documentaries about *Doctor Who* were surprisingly scarce. In the Sixties and early Seventies small featurettes would turn up on magazine programmes such as *Late Night Line-up* (as now seen on the Tomb of the Cybermen DVD release), *Television Club* and, of course, *Blue Peter*. But it was not until 1977, at the peak of its Tom Baker-driven popularity, that *Doctor Who* finally rated its own self-contained behind-the-scenes programme.

That documentary was *Whose Doctor Who*, a 59-minute special directed and produced by Tony Cash that went out under the Lively Arts banner on Sunday 3 April 1977 (see **IN-VISION** 22). It was a serious – some would say almost too serious – attempt to analyse the nation-wide popularity of *Doctor Who*, and was certainly the first major work to trawl through the archives and present a wealth of clips from the show's history by way of illustrating key points. Sadly the programme was a ratings failure, even by BBC2 standards, as it was broadcast on the same night that ITV premiered Franco Zeffirelli's epic *Jesus of Nazareth*, starring Robert Powell and a star cast of A-rank actors.

Afterwards the BBC restricted coverage of *Doctor Who* to small entertainment features on such topics as 'Doctor Who

in America', the Longleat convention and any number of anniversary items for *Blue Peter*.

In America *Doctor Who*'s explosive arrival in the late Seventies/early Eighties was greeted with far greater interest and enthusiasm by programme makers keen to win ratings. Major conventions in Los Angeles and Chicago were covered by crews from local PBS stations for whom transmission of *Doctor Who* episodes was both a source of higher viewing figures and higher revenues during fund-raising pledge drive nights.

One public broadcasting station that benefited greatly from screening *Doctor Who* was the New Jersey Network, an east-coast company with a long history of showing British-made programmes. In 1983 one member of staff keenly watching reaction to the 20th anniversary TV-movie, *THE FIVE DOCTORS*, was writer/producer Eric Luskin.

"I saw *THE FIVE DOCTORS* and thought it was kind of neat" Luskin recalls. "In 1984 there was a lot of interest in the show, especially in our area. Promoters putting on conventions would approach us for publicity. In return, they let us tape spots with their guests to use during our pledge drives. These were usually 30 or 60-second spots, as well as some longer interviews. By 1985 I had compiled a number of them and suggested putting them all together into a special."

With the approval of NJN Executive Producer Andrew Rose, Eric Luskin began selecting highlights from interviews he had conducted at various conventions with Mary Tamm, Terrance Dicks, Louise Jameson, Matthew Waterhouse, John Nathan-Turner, Peter Davison and Colin Baker. Keen to add a veneer of respectability to the whole project Luskin widened his scope to include appropriate comments from *Star Trek*'s George Takei and veteran s/f writer Isaac Asimov. Lastly, to put it all into a television context, he asked his friend and science-fiction journalist Patrick David O'Neill to add a commentary that would try and explain *Doctor Who*'s huge popularity from a media studies point-of-view.

The result was *Doctor Who's Who's Who*, a half-hour compilation of interview sound-bites, convention footage and clips from the BBC series. Reviewing this first off-line edit Andrew Rose felt there was scope for more, particularly as most of the material had been shown before on NJN. He agreed to send Eric Luskin and a camera team to England in early 1985 for a four-day trip to shoot some additional interviews that would give NJN an exclusive for its next *Doctor Who*-fronted pledge drive.

As luck would have it Luskin arrived in London within weeks of BBC1 Controller Michael Grade's fateful announcement of *Doctor Who*'s cancellation, and promise of its subsequent 'reinstatement' after an eighteen month rest. Although John Nathan-Turner was unavailable for comment, the Americans were able to record in the *Doctor Who* production office, where secretary Sarah Lee showed them the mountains of mail they had received in the wake of Grade's edict.

They were also able to secure an interview with Roger Brunskill, the Editor of Programme Adaptations at BBC Enterprises. Nominally Brunskill was to have spoken purely about successes the BBC had made, recently retrieving nine 'lost' Jon Pertwee stories from TV stations in Australia and North America – successes that meant all Pertwees were now complete and available for sale through the BBC's distributors in the USA, Lionheart. But as a dark side note Brunskill showed some of the hate mail BBC Enterprises had received since news of the cancellation, some of which even included death threats to people working at the BBC.

Armed with this footage, plus an exclusive interview with Jon Pertwee and some 'vox pop' material from west Londoners pledging their support for *Doctor Who*, Eric Luskin was able to expand his documentary to 50 minutes and it was duly shown to great acclaim during a pledge-night telethon in 1985.

During 1986 and 1987 NJN made further investments in *Doctor Who*. They purchased rights to screen the black-and-white package of William Hartnell and Patrick Troughton serials and secured a deal giving them fixed-price options on future 14-episode seasons from Lionheart, starting with *TRIAL OF A TIME LORD*. As ever, Eric Luskin maintained his brief as the station's *Doctor Who* specialist and in May 1986 he even managed to snatch a brief interview with Michael Grade during the launch of the mobile *Doctor Who* exhibition in Washington. Asked about *Doctor Who*'s status within the BBC, Grade offered a guarded response.

"Each generation has to find something new in the show and it's going through a process of regeneration now. It has been on air for 23 years so it will take time, but as soon as we have got it exactly how we want it then we can step the number of episodes up if it's working well. We won't give up on the show. I know I'm making it sound as though the show is dying on its feet – it certainly isn't – but if a show has been running 23 years then you have to protect it by giving new audiences new reasons for watching the show. And that's what we're trying to do."

A new one-hour programme was commissioned from Eric Luskin sometime in late 1986. Initially the angle was to pro-



"Quote, unquote"



After a couple of days I went up to the BBC Club where a very old colleague of mine, who used to direct and produce a lot of the classical things I used to do, said, "Sow that new show of yours. Bloody great. Good for another three years." From that moment I started to think I'd made the right move after all. On the other hand, the Director of Plays, Andy Osborne I think it was, said, "The hat will have to go!" My portrayal of the Doctor caught on and the writers began to write for me instead of writing a Bill Hartnell script which I had to adapt to my own performance. All of those things helped."

Patrick Troughton, Doctor Who Then and Now



"Why did I stop being the Doctor? Well, I did a lot of it you know. I thought maybe I'd like to go on and do something else and give someone else a chance to do it. It was just at the time when I was just starting to drag my feet a bit about going to work. I found myself not exactly at daggers drawn but I was beginning to get more and more critical of scripts and some of the ideas. So I just thought I'd better get out of this."

Tom Baker, Doctor Who's Who's Who



"I come to meet with John, the Script-Editor and the Head of the Series Department and we discussed the way in general terms that I thought I would like to play the part. And they said what they saw in me that made them think of me as suitable. And it turned out we were, within very narrow margins, in total agreement... There were characteristics that I wanted to enhance. I wanted my Doctor to be arrogant - not in a deeply unpleasant way but certainly strangely arrogant. Wit was there. I wanted to be fairly active in the same way that Pertwee was a very active, physical Doctor. I wanted the occasional titchiness of

Hartnell, some of the off-beat stuff that Troughton produced, the honesty of Peter Davison - little bits, in fact, drawn from all the Doctors, plus a large amount, I hope, of me!"

Colin Baker, Doctor Who's Who's Who



"The pay was better. It was nice to be working in fantasy for a change, but basically I'm a jobbing actor. People often ask me what I feel, what did I think and so on when I was the Doctor and I met the giant moggots. The truth is I didn't think anything except maybe how much longer have we got before lunch. We're actors. We just do the job that's written down for us to do and say. I think a lot of people look too deeply into it and they want to look into my head. Doctor Who was never in my head. I was in my head, not Doctor Who."

Jon Pertwee, Doctor Who's Who's Who



"I watched Doctor Who from the second episode onwards. I missed the first episode - in fact the BBC showed the first episode twice, so I missed it twice. But I did watch it avidly for the first six years it was on, during William Hartnell and Patrick Troughton's time. At first I really had no idea what I was going to do as the Doctor, and it almost seemed to me that I couldn't do it. I think every actor, when they get offered a big part like that, I'm sure always think they can't do it. So I tried to draw on the first two Doctors mainly, plus a little Jon Pertwee, but really not Tom Baker because he'd been so recent. But I did want to bring bits of William Hartnell and Patrick Troughton into it, so they are the people I mainly based it on. I loved the kind of vulnerable quality that Patrick Troughton had, and that was something I especially wanted to work into it"

Peter Davison, Doctor Who's Who's Who



"I'll bring in my kind of humour. The humour will be more heightened because of me, but mainly it's me that I'm bringing to the role. You'll have to find out who I am, and that's very difficult because if I knew who I was, I most likely wouldn't be on octar. I think people who really know themselves don't worry about anything because they're quite satisfied. It's those that don't who rush around saying, "Maybe I'm him, maybe I am Richard III."

Sylvester McCoy, Doctor Who Then and Now"

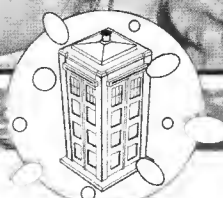
mote the black and white episodes and the focus was on Doctor Who's early years. Interviews were secured with Patrick Troughton, Verity Lambert and Carole Ann Ford, and permission sought from Ray Cusick to use photographs of his that had appeared in the WH Allen book, *Doctor Who - The Early Years*, published in 1985.

Lionheart authorised using a selection of clips from THE DALEKS, THE WAR GAMES and THE KROTONS and John Nathan-Turner was able to furnish a clip from THE DALEK INVASION OF EARTH that had been dubbed into Arabic. Luskin and a camera crew attended a New Year's Eve party in December 1986 hosted by the *Jersey Jagaroth*, a local fan club, where costumed members were invited to record questions that would be put to Terry Nation a few weeks later. Aided by this fan group a replica of the TARDIS control room was assembled in the NJN studios for the taped interview with Nation, who flew over from his home in Hollywood specifically for this production.

Luskin and Andrew Rose were part way through editing the show in January 1987 when news broke that Colin Baker had been sacked from *Doctor Who* and, shortly after, that Doctor number seven would be Sylvester McCoy. Sensing another NJN exclusive Luskin was hastily bundled back on a plane to England where he was able to arrange interviews with John Nathan-Turner, Bonnie Langford and Sylvester McCoy. Indeed, so new was McCoy to *Doctor Who* that, during one anecdote, he accidentally blurted out his own home address. NJN later agreed to bleep out that bit.

Retitled *Doctor Who Then and Now* the documentary was re-edited during March and April, with an additional clip from Terror of the Vervoids included to supplement the lengthy interview piece with Bonnie Langford. This second post-production off-line enabled the programme-makers to add an extra 'in memoriam' credit for Patrick Troughton whose death was announced on 28 March.

Doctor Who Then and Now proved to be another hit with New Jersey audiences. The very positive feedback Eric Luskin received prompted him to wonder if his documentary might be of interest to other PBS stations and he duly approached Lionheart with the idea. At first discussions were not hopeful, Lionheart's view was that the programme concentrated too much on the black and white era which had not proved as popular, sales-wise, as the colour serials of Doctors Pertwee, Tom Baker and Davison. Nevertheless they were impressed with the style of the show and as negotiations continued both parties warmed to the idea of a *Making of Doctor Who* programme; a documentary that would show a current *Doctor Who* serial in production, from script to screen.



MAKING OF SILVER NEMESIS



"I talked to Lionheart, the US distributors of the programme" said Luskin in an interview with Tom Beck. "[They] wanted something else to sell; something to stimulate interest in *Doctor Who* and something to give PBS stations to use as a pledge special. As I've always had a good working relationship with John Nathan-Turner I approached him with the idea and he was interested. He suggested observing the making of *SILVER NEMESIS*, which at the time I was involved was called simply *Nemesis*."

In truth Luskin was originally offered an opportunity to oversee the second studio block of *THE GREATEST SHOW IN THE GALAXY* so he could see how *Doctor Who* was taped at Television Centre. In this way his documentary would not be restricted to just one story, but would embrace two thematically different ones. But on 20 May news erupted that asbestos had been found in the ceilings of all studios at Television Centre, and while it was being removed all TV production in the building would cease.

The days that followed were frenetic for John Nathan-

Turner, and for a time it looked as though *GREATEST SHOW...* would join *SHADA* as a lost, unfinished serial. However, through a combination of zeal, initiative, luck and sheer bloody-mindedness the story was saved and went into production within an improvised tent-studio in the car park of BBC Elstree. (see **IN-VISION** 99 for full details).

Early on in the crisis Nathan-Turner phoned Eric Luskin to ask if he would mind deferring his trip to the UK. At first this was because there simply might not be anything worth covering. Later, as the situation improved, the Producer felt *GREATEST SHOW...* would not reflect a typical *Doctor Who* in the making. Additionally, given the cramped confines of Elstree's makeshift studio, the last thing Director Alan Wareing's cast and crew wanted was an additional camera team occupying some of their space.

In return for their patience and understanding Luskin and NJN were offered open house on *SILVER NEMESIS* and, while they would be required to pay their own accommodation costs, the production office was happy to include the Americans in their hotel, travel and catering schedules.

A four-man location unit flew over from America on the weekend of 18 June 1988. Eric Luskin was accompanied by Director Freddie Chisholm, cameraman Kevin Baxendale and sound recordist Stan Nightingale. Joining them in London was the fifth member of their team, BBC PA Marion McDougall who would act both as liaison and as unit PA throughout their eight-day schedule. The team arrived just in time to witness a sampled dance-track called *Doctor in the TARDIS* topping the British pop music singles charts. Feeling he might have found his programme's theme music, one early request of Marion McDougall was a contact point with its publishers, TVT Records...

After resting on Sunday day one of Luskin's schedule was Monday 20 June with an appointment at the BBC rehearsal rooms at North Acton. Here they shot footage of the full *Silver Nemesis* cast tackling the Producer's read-through, where the actors walked through the entire story in narrative order. During break periods Freddie Chisholm shot linking footage of Luskin introducing the documentary outside the building, plus an interview with Sylvester McCoy on the terrace outside the restaurant, where the stressed actor revealed he was still having problems finding time to learn his lines.

In the afternoon the team went back to Room 103 where they covered a technical meeting attended by all the Designers and senior members of the production. Having been present at the Producer's read-through this was their opportunity to air any thoughts with Chris Clough and to exchange information with each other about the location, lighting, considerations for costume, make-up, set design and visual effects, in fact anything likely to impact on the making of the programme.

On Tuesday 21 Luskin's team were back at North Acton. As well as shooting more footage of the cast rehearsing, they ventured into one of the suites where Make-up Artist Dorka Nieradzki was conducting a mask fitting with Fiona Walker. Ruefully Nieradzki agreed to be interviewed but she proved the most nervous about having the secrets of her craft revealed. Not so everyone else who felt quite flattered at being the centre of attention from an American TV team.

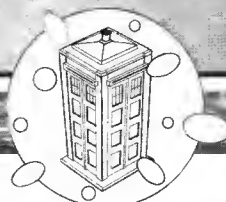
"Everyone made us feel very welcome" commented Luskin. "We were allowed to eat with everyone else, which was very nice. I didn't complain about the food. Don't forget, I work for the state of New Jersey, so free food is good!"

The only person who adamantly declined to be interviewed was the show's Script-Editor, Andrew Cartmel. A shy individual at heart, Cartmel felt uncomfortable with the idea of a camera and a microphone shoved under his face and so declined any involvement in the documentary. With some time on their hands Marion McDougall arranged a visit next door to the unit; to the costume fitting rooms on Wales Farm Road. Here David Banks and his cohort of fellow Cybermen were trying on their new costumes for the first time, watched by their Designer Richard Croft. Handed the microphone David Banks talked the camera team enthusiastically through all the modifications he observed had been made.

No sooner had he finished than Marion McDougall announced she had found another potential interviewee, one just a taxi ride away. Over in his North London studio, composer and arranger Keff McCulloch was at work on the incidental music score for *Remembrance of the Daleks*.

Day three was an early start so none of the Americans was late to bed Tuesday evening. They were all required at TV Centre before 07:00 AM on Wednesday to board a coach ferrying cast and crew members over to a disused gas works at Greenwich.

While not the most glamorous of locations, the weather at Greenwich for these two days was kind and at least it was not a quarry. During the many pauses while complex effects or stunt sequences were being set-up, Eric Luskin grabbed short interviews with Gerard Murphy, Anton Duffing, Effects Designer Perry Brahan, Armourer Doug Needham, PA Gary Downie, writer Kevin Clarke, Lighting Manager Ian Dow, Electronic Effects wizard Dave Chapman, and a rather unhappy Richard Croft.



"Quote, unquote"



Croft was miserable due to the onset of 'Cyber-crutch'. One outcome of the technical meetings earlier was an instruction that the Cybermen should be sprayed a less brilliant shade of silver to prevent them 'flaring' in front of the cameras. Now, with so much glue, paste and paint hardened on the costumes the fabric was starting to crack at some very inopportune places.

Shooting at Greenwich proved arduous and time consuming due to the great number of set pieces involved. Nevertheless there were points where levity interjected itself. NJN's cameras were turning as an exasperated Sylvester McCoy took his frustrations, at messing up yet another shot, out on a nearby bush using his umbrella. They were turning too when Sophie Aldred gave Sylvester a piggy back lift back to their starting marks, much to the amusement of everyone, including Eric Luskin.

"You can actually hear Gary Downie say into his microphone, 'Are you rolling VT? I hope you're getting this.' I was reasonably aware that our camera was still rolling because our cameraman, a Brit named Kevin Baxendale, knew I had wanted to roll tape continuously and not stop until it ran out of tape. I found out later we were the only ones to get that bloop-er when JNT asked me for a copy of our tape."

The New Jersey camera team was present at Greenwich throughout Wednesday and Thursday, but they were asked to forgo shooting on Friday due to escalating problems faced by the Doctor Who unit as they began falling seriously behind schedule. Anxious for them to catch up on their last day by the river John Nathan-Turner asked Luskin to minimise risks of distraction to the artists by not taping. They were allowed to stay on as passive observers.

Saturday was a much needed period of rest for all concerned after Friday's 'Day of Chaos', but on Sunday Luskin and his crew were back on the early-morning BBC bus, this time en-route to the far more picturesque setting of the Arundel Castle estate in the rolling Sussex countryside. Being a Sunday the shooting schedule was less aggressive than other days, but the NJN camera was still turning as a row brewed over the non-appearance by twelve o'clock of Sylvester McCoy. Gary Downie's simmering frustration was countered by McCoy's determined insistences, when he did finally turn up, that his call sheet definitely stated two o'clock.

Leaving Downie and McCoy to make up their differences, Luskin recorded a lengthy interview with Set Designer John Asbridge. He talked them through the technique he had used to transform a shooting range trench into a secret passage entranceway using wooden flats, a false door, black drapes and a set of theatre weights. Chris Clough and Ian Dow even took time out from their busy schedules to demonstrate the wonders of Front Axial Projection (FAP) to their overseas audience.

All was forgiven by the time the unit wrapped for the day and everyone had converged back at their base camp hotel in Worthing. John Nathan-Turner had arranged what he believed would be a farewell party for himself at the hotel. Everyone was in party mood and so the Americans grabbed chances to record more candid interviews with Chris Clough, Sophie Aldred and Sylvester McCoy. These included sloppy kisses for McCoy from Clough and Aldred as they wished him a happy 25th anniversary. NJN would later include this shot as part of their trailers for the **Doctor Who** pledge night.

On Monday, their last day on location, the NJN team busied itself covering some of the scenes shot in and around Arundel Castle itself, including part of the walkabout staged by royal impersonator Mary Reynolds. In between takes Eric Luskin pulled AFM Lynne Grant in front of their camera to ask a few questions about the nature of an Assistant Floor Manager's job, and Sophie Aldred to discuss the role of the



"Working on a Doctor Who location shoot is a massive military manoeuvre. If you were to be out there at six o'clock in the morning in anticipation of a 9:30 shoot the first two vehicles to arrive would be the catering truck to feed people, and the 'honey wagon', the mobile lavatories, to take look after the other end of things. These would be followed, probably, by the Production Manager followed by all the location vehicles: all the technical equipment, the lighting rig, the make-up and costume vehicles, the various artists in the coach along with the costume and make-up personnel... And it constantly amazes me that near enough to 9:30 we actually start turning over: rehearsing with the artists in their costumes with a full complement of staff."

John Nothton-Turner, The Making of Doctor Who

"It's the most complex show that the BBC makes. Many shows have a similar production pattern but they don't have all the effects that are done on location. All of that is very time-consuming. There's also a very big difference between a modern dress soap opera and people running around in Cyber-suits. There are added problems because these people have to breathe and drink, and they sweat profusely. On the whole this doesn't happen on many other shows, and then afterwards there is the post-production work in the video effects workshop which most shows don't use. Many dramas have no incidental music - it's all disc - whereas we have music that is a vital part of the programme."

John Nothton-Turner, The Making of Doctor Who



"I like to work single camera in a more filmic manner. The advantage of working the way we are working is that I can sneak in a second camera just to get the odd close-ups, and because a lot of it has been action thus far rather than proper drama it always helps to have more cutting room material. And, as you have special effects with the artists it's often very difficult to go for a second take"

Chris Clough, The Making of Doctor Who



"God doesn't always shine from the right direction. There are two basic problems you've got. They will set up a shot with a particular background. If the sun is behind, shining at the camera, then I've got to put a lot of light on the faces otherwise the camera can't handle the contrast. The other problem is, if we do a wide shot of a scene that is in sunlight and then we go in and do the close-ups and clouds come across, in order for it to match in I've got to simulate that lighting condition."

Ion Dow, Lighting Director, The Making of Doctor Who



"Nine times out of ten you can't expect actors to have used the amount of firearms we have to use. So you have to be on hand to show them how to operate the gun, where to point it, how to load it, what to do if the gun stops, or something like

that. The first thing I say to an actor is, "That is the safety catch. Whenever the gun is not being used it goes back to the safe position." The second thing you say is, "If you're not using it, you don't fiddle about with the gun, you don't play with it." Then you explain to them how to use it; that's the magazine, it fits in there. When you're ready to fire, take the safety off, cock the gun, and immediately tell them to reapply the safety until such time as it's needed. And they don't put their fingers inside the trigger guard. Normally you don't even tell them to cock the gun till about sixty seconds before they're ready to fire it."

Doug Needham, Production Armourer The Making of Doctor Who



"I tend to feel that a lot of young female characters are role models for young females in this country. I think it's very important that people should be presented as real as possible and that's what's nice about Ace. She's a real person. I'm not aware of putting on a character. I do feel more aggressive as Ace but there's still a lot of Sophie there."

Sophie Aldred, The Making of Doctor Who

"It's very easy for something simple to be shot wrongly and then it could take me a day to put right afterwards. If you have somebody firing a gun with a laser beam coming out of it, and you've got somebody in foreground in front of that beam, and they're moving, then obviously the laser beam has to go behind them. Then you have to work frame by frame to get the beam to pass behind the person while they're moving. Obviously if that person was a little bit further up-stage the beam would pass in front of them and we'd have saved three or four hours' work."

Dave Chopman, Video Effects Designer, The Making of Doctor Who



"The thing about the AFM's job is that when you actually start nobody really trains you. You have to go in and there are things expected of you that no-one tells you to do. You sort of have to keep your ears open. You think to yourself, "Oh? That must be me. I'd better book that coach." And suddenly they say, "Have you booked that coach?" That's when you think, phew, yes I have. When you first come into the job you start as a runner and you pick things up generally. Within the BBC's workings there are so many forms that you can only learn gradually. And on every show you always learn something new."

Lynne Grant, Assistant Floor Manager The Making of Doctor Who



"I don't feel Who'd out. I think the regular changes of Doctor have prevented that. There is always a new stimulus working with a different leading man. However, I have decided that this year, being the 25th anniversary season, will be my last. I'm not leaving because I'm Who'd out, I'm leaving because, after a total of twelve years on the show, three as Unit Manager, and nine as Producer, my CV has one line on it. I think its time to move onto line two."

John Nothton-Turner, Producer The Making of Doctor Who

MAKING OF SILVER NEMESIS



companion in *Doctor Who*. There was even time for the crew to tape some establishing footage of Arundel with Luskin acting as presenter.

While the main unit was relocating inside the castle the Americans accompanied Gary Downie and some of the technical team out for an inspection of the folly that was being transformed into Lady Peinforte's crypt ready for tomorrow's shooting. They were able to cover some of the interior work being carried out, installing a prop tomb that John Asbridge's team had pre-fabricated in London. Then, returning back to the castle, they took their camera and microphone down into one of the basement cellars where the TARDIS prop had been erected for a short but crucial scene involving the Doctor and Ace. The basement itself was tiny, stuffy, full of props, equipment and a great many bodies, an experience that left Eric Luskin amazed by the quality of the end result.

"It was like being in a furniture resale store; it was really tough and tight. There were two cameras – the second one was down the aisle. Sylvester and Sophie came out of the TARDIS and did the thing with the bear and then they went down the aisle. It was really kind of incredible. I don't think people would realise from the final product just how hard it was to get that scene."

Tuesday 28 July saw the Americans back in London but with part of a day to kill before their afternoon flight back to the States. There had been talk of them sitting in with Alan Wareing and Dave Chapman at the Video Effects Workshop and observing some of the electronic effects being added to 'Greatest Show...', but wary of missing their flight they opted instead to conduct a formal interview with John Nathan-Turner in his office, where the Producer again affirmed his intention that Season 25 would be his last on the show. And to Luskin's final query, "What if we should see the name John Nathan-Turner on the credits for Season 26, the Producer just laughed, adding, "Sylvester McCoy persuaded me to stay..."

Post-production took place at an external facilities house in New Jersey, CMX, where the hours of video tapes rushes were edited down and re-ordered. Albert Rose, the Executive Producer, oversaw the acquisition and clearancing of additional footage from the BBC to plug holes in their script. These included footage from Gavin Scott's brief history of Cybermen, originally seen on a 1982 edition of *Did You See..?*, and an extract from the 1977 *Whose Doctor Who?* documentary, where David Maloney, Tom Baker and Deep Roy are rehearsing THE TALONS OF WENG-CHIANG. Other excerpts had Malcolm Clarke demonstrating how incidental music for *EARTHSHOCK* had been constructed, taken from a 1982 edition of *BBC Breakfast-time*, and a section from *ATTACK OF THE CYBERMEN* by way of showing examples of electronic effects – in this case a Cryon being killed by exposure to heat.

Eric Luskin was asked to provide some additional voice-overs to explain the documentary in greater detail to viewers who might not be so knowledgeable about *Doctor Who*. At first Luskin resisted this move, arguing that modern audiences were fairly clued up about TV production, but he was over-

ruled by Andrew Rose.

After the addition of graphics and title credits by another external facility, Synthetic Imagery, plus music in the form of *Doctorin' the TARDIS*, another one-hour *Doctor Who* documentary was complete.

A date for the premiere was set as 19 November 1988 and, keen to stage a major event they could cover, NJN hired out a conference suite at the Marriot Hotel, Newark Airport, New Jersey. Both Sophie Aldred and Sylvester McCoy were invited to this special showing and \$15 tickets for this party were issued, with priority bookings given to The Members of New Jersey Network, an association for regular sponsors of the TV channel.

That evening the documentary was shown on-air, the highlight of the Saturday 19 November pledge-drive on NJN. Again invited guests were present in the studio and Eric Luskin himself presided over much of the *Doctor Who* segments. So too did three local *Doctor Who* fan clubs, *The Prydonians*, *the Unearthly Children* and the *Jersey Jagaroth* who each took turns staffing the NJN phone lines.

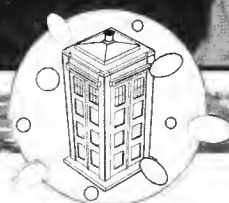
A copy of the finished programme was sent to John Nathan-Turner who, in 1989, took it to BBC Programme Planning suggesting it merited a broadcast slot in the UK. It was reviewed but was ultimately rejected on grounds that it sounded "...too American", a criticism that genuinely puzzled Eric Luskin.

"If the question is me, replace the narration. I can still do my on-camera bits but get some famous British person, somebody connected to *Doctor Who*, to replace my narration. Then it won't be very American anymore, it'll be very English. That idea didn't float too well, so I still don't know what they meant. I don't know whether they were just being too polite to say they actually didn't like it."

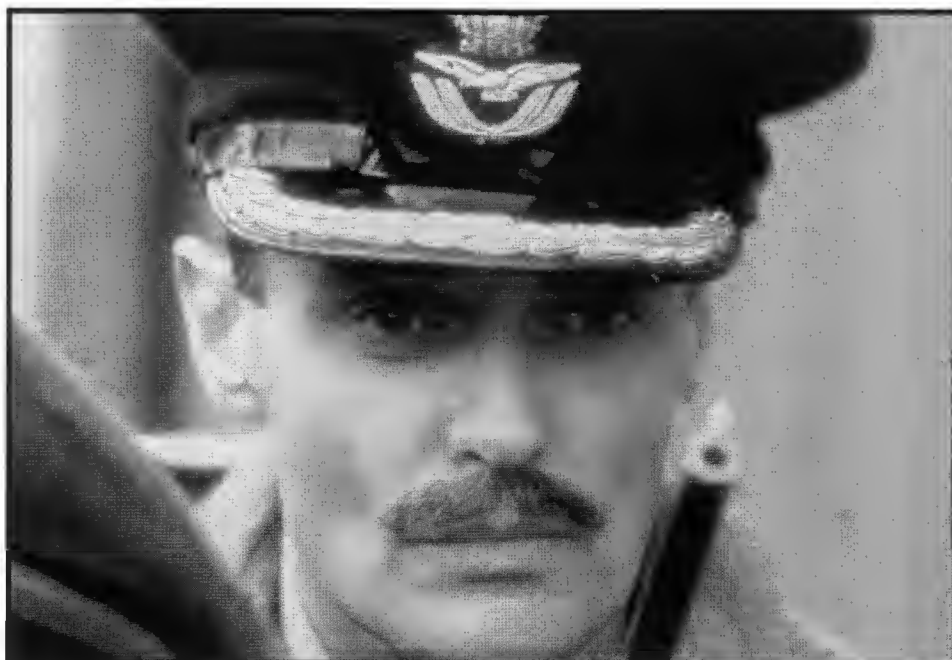
Luskin's patience was eventually rewarded and the documentary was selected by BBC Video for commercial release in the UK in April 1993. It formed part of the BBC's 30th anniversary commemorations and came out, alongside *Silver Nemesis*, in a special foil-labelled case with a total running length of 139 minutes.

It was not quite the same version as audiences in New Jersey had seen in 1988. The long running acrimony between Eric Saward and John Nathan-Turner was still percolating in 1993 and as a consequence the writer declined to give BBC Video permission for the *EARTHSHOCK* part of Gavin Scott's Cybermen tribute to be used, nor footage from *RESURRECTION OF THE DALEKS*, seen in the background of Malcolm Clarke's piece.

Despite BBC reservations about the documentary, its release on the *SILVER NEMESIS* tape attracted a lot of positive feedback from fan purchasers. To this day, it is regarded as a unique snapshot of a production process that has long since slipped into disuse, made by a corporation no longer interested in home-made drama. At least Fiona Walker need never worry about being asked to appear in *Doctor Who*'s 50th anniversary adventure.



1988: THAT WAS THE YEAR THAT WAS



JANUARY

- First publication in hardback of *Vengeance on Varos*, written by Philip Martin. The paperback release is *The Rescue*.

Monday 11 January

Sylvester McCoy is a guest on the BBC1 regional magazine programme *Look North*, giving his views about a course in science-fiction that has just been launched by a local college. This is his first promotional engagement of the year and appropriately McCoy is dressed in his full Doctor costume.

Thursday 19 January

The first issue of **IN-VISION** goes on sale. Edited by Peter Anghelides and Justin Richards **IN-VISION** is the successor to *An Adventure in Space & Time*, taking up from where its ancestor had left off with the first story of Tom Baker's Doctor, *ROBOT*.

FEBRUARY

- First publication in hardback of *The Underwater Menace*, written by former Target Books Editor, Nigel Robinson. The paperback release is *Terror of the Vervoids*.
- BBC Video releases a new **Doctor Who** title at the budget price of £10.99. Spearhead from Space is the first **Doctor Who** serial to go straight on sale without being first released at the 'rental' price of £25. The story is released in 'omnibus' form: all four episodes being linked together to make a movie-length version.
- **Doctor Who**'s TARDIS makes two impromptu appearances this month. On BBC1 it is seen alongside Lenny Henry and Ben Elton as part of

the Comic Relief telethon. On Channel 4 the police box is seen briefly in the background during the first episode of the new Roman-era comedy series, *Chelmsford 123* (*Arriverderci Roma*), as the Doctor steps out of the TARDIS to relieve himself while the central characters try to free their cart from the mud.

Thursday 25 February

BBC Television gets a new Head of Drama Series and Serials in the form of Mark Shivas, a respected Director and Producer whose major production in the Seventies was the award-winning *Six Wives of Henry VIII*. Asked to comment about **Doctor Who**'s future, Shivas confirmed it was, "...safe for another couple of years.

Monday 29 February

John Nathan-Turner confirms he will be leaving the post of **Doctor Who**'s Producer once Season 25 is 'in the can'. As if to mark this momentous decision, Nathan-Turner shaves off his trade-mark beard and announces he will be working closely from now on with Peter Litten and George Dugdale on developing the **Doctor Who** movie which Coast-to-Coast hope to release theatrically in December.

MARCH

- First publication in hardback of *The Wheel in Space*, written by Terrance Dicks. The paperback release is *The Time Meddler*.
- Coast-to-Coast announces further details of the **Doctor Who** movie. The script, by Johnny

Byrne, is complete and has been tendered to a number of Hollywood distributors who will provide the finance. The name of the title actor is still under wraps, but it is hoped Caroline Munro will play the Doctor's assistant. Shooting is planned to start during the summer with May 1989 slated as a possible release date. The movie will not feature any old monsters from the TV series.

Monday 30 March

Production begins on **Doctor Who**'s 25th season as the cast assembles for the start of rehearsals for *REMEMBRANCE OF THE DALEKS*.

APRIL

- First publication in hardback of *The Ultimate Foe*, written by Pip and Jane Baker. This book has been a long time coming due to contractual difficulties with the estate of Robert Holmes, and with Eric Saward, whose solicitors had insisted upon seeing a draft to ensure no ideas registered by their client had been used in this printed version. The paperback release is *The Mysterious Planet*.
- Bill Cotton, Managing Director of BBC Television, retires from the corporation. The son of bandmaster Billy Cotton, Bill was a great supporter of **Doctor Who** and a positive voice for its continuation during the cancellation crisis of 1985.
- For the fifteenth year in succession the BBC's **Doctor Who** Exhibition throws open its doors to visitors in the stables area of Longleat House in Wiltshire. As ever the displays have been updated to include content from the most recently seen series. These include Kane's melting head, a Tetrap, service robots from the pool and corridors of *PARADISE TOWERS* and, for veteran fans, a restored mk. II Yeti on a section of London Underground platform.

Tuesday 12 April

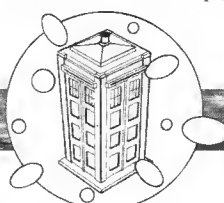
Most newspapers carry features from yesterday's photocall at Hammersmith to publicise the new series and in particular the return of the Daleks. Not to be outdone the area's local newspaper, *The Fulham Chronicle* devotes a full page to the location shoot at St John's School and the surrounding streets, printing several photographs of the cast in action

Friday 29 April

End of production on *REMEMBRANCE OF THE DALEKS*.

MAY

- First publication in hardback of *The Edge of Destruction*, written by Nigel Robinson. Based on the 1964 screened two-part *Inside the Spaceship*, Robinson has had to use considerable imagination to flesh the plot out to make a 120-page novel, but his efforts are rewarded by favourable reviews in the fan Press. The paperback release is *Time and the Rani*.





WHEELS OF STEAL

The first tranche of *Doctor Who* toys and action figures are marketed by the Cheshire-based company, Dapol. First unveiled at the Earls Court toy fair in January, the range comprises a McCoy seventh Doctor, Mel, a Tetrap, K-9, a police box and the TARDIS console. While most of the range can be bought separately, the console is only available in a playset that includes extra wall sections and a floor so that children can assemble a complete TARDIS control room set. The series is a big success but there is some cause for criticism. K-9 is painted green not grey, and the console has only five sides not six, faults that Dapol MD David Boyle blames on BBC Enterprises for supplying poor advice and poor quality reference photographs.

Friday 6 May
Production begins on the second story of the season, THE GREATEST SHOW IN THE GALAXY.

Sunday 15 May
Janet Fielding, Eric Seward and Ian Levine are guests on the late-night LBC *Bob Harris Phone-in Show*, replacing Peter Litten who was to have discussed the *Doctor Who* movie. Originally planned to last just one hour, the volume of callers to the radio station quickly prompts an additional half hour as discussions move to include the perceived state of the TV series as well. With Levine acting as prosecutor and Fielding as the defence, Eric Seward was left to balance the middle ground while Bob Harris attempted to juggle an almost record-breaking number of callers.

Saturday 28/Sunday 29 May
The Merseyside Local Group of the *Doctor Who* Appreciation Society marks its tenth anniversary with a two-day city centre convention, appropriately titled *TenCon*. Helping to mark this auspicious occasion are guests Mark Strickson, Nicholas Courtney, Richard Franklin, John Levene, Frazer Hines, Carole Ann Ford and Sophie Aldred.

JUNE

First publication in hardback of *The Smugglers*, written by Terrance Dicks. A few months earlier WH Allen announced it was suspending its policy of producing *Doctor Who* novelisations in hardback due to falling sales in the USA. From

July onwards only paperback editions will appear, and the backlog of books already printed in hardback means the next original novel won't appear until December. The paperback this month is *Vengeance on Varos*.

- Warner Home Video releases the two Peter Cushing *Doctor Who* movies as sell-through titles at the budget price of £9.99. These are the same pan-and-scan versions of the films as EMI had released a few years earlier when they had been priced for the rental market.
- Not having had too much luck in the States negotiating with distributors, Coast-to-Coast announces a delay to the movie. Production will not now start until January or February 1989 with December 1989 the likely month of release.

Sunday 12 June

The number one selling pop single in the UK is *Doctorin' the TARDIS* by The Timelords. Compiled and arranged by session producers destined to gain later fame as The Jammes and the KLF, the single combines a dance-beat version of Ron Grainer's themes with samplings from *Blockbuster* by The Sweet and *Rock and Roll part 2* by Gary Glitter. Promotion on *Top of the Pops*, where hired performers mimed to the record, boosted its chart climb from 22 to 4 and finally to the number one spot on 12 June. This is its only week in the top slot before being toppled by Bros. A remix of the record, with extra material by Gary Glitter, fails to make the top twenty in July.

Thursday 16 June

Production begins on the third story of the season, Silver Nemesis, but without Sophie Aldred and Sylvester McCoy who are detained on the over-running GREATEST SHOW... story.

Saturday 18 June

Last day of production on THE GREATEST SHOW IN THE GALAXY.

Wednesday 29 June

Today newspaper reveals that Prince Edward has turned down an opportunity to appear in the anniversary serial SILVER NEMESIS. Reportedly "flattered to have been asked", the Prince's equerry adds that his Highness has recently accepted a position with Andrew Lloyd Webber's theatre company and so would be too busy to undertake the walk-on role. Today reporter Lester Middlehurst suggests the real reason for the Prince's decline is the size of the part on offer. He would have preferred a speaking role...

Prince Dalek?

STAGESTRUCK Prince Edward is seeking to break into television - and could make his debut as a Dalek. The showbiz-mad royal has told friends he is keen to do guest roles on TV, and his name is already being linked with the new Dr Who series.



Prince Edward

JULY

- The paperback of *The Underwater Menace*, written by Nigel Robinson is released
- Gary in the TARDIS, the Glitter remix of *Doctor in the TARDIS*, fails to make the pop charts
- Coast-to-Coast admit further delays to the movie. Although all pre-production is now complete, shooting is unlikely to commence before September 1989.

Tuesday 5 July

Last day of production on SILVER NEMESIS.

Wednesday 6 July

The *Daily Mirror* becomes one of the first mainstream newspapers to highlight great gaps in the BBC's archives caused by the junking of so many programmes, especially those made in black and white, during the Sixties and Seventies. While other shows, like *Till Death Us Do Part* and *Stephoe and Son*, are mentioned, it is the 100-plus missing episodes of *Doctor Who* that headline Ken Irwin's piece.

Saturday 9/Sunday 10 July

The convention *FalCon 3: The Search for Box* is staged at the Hilton hotel in Bath in front of a sell-out audience. Aside from a number of cast and crew from the BBC's 1987 science fiction series *Star Cops*, the substantial guest list includes Sophie Aldred, Deborah Watling, Nicholas Courtney, John Levene, Terry Walsh, Gerry Davis and, making his UK convention debut, Sylvester McCoy. Promoted as a charity fund-raising event, the convention raises over £2,500 for Childline.

Thursday 14 July

Production begins on the fourth story of the season, THE HAPPINESS PATROL.

AUGUST

- The paperback of *The Wheel in Space*, written by Terrance Dicks is released.

Wednesday 10 August

Reeltime Pictures launches its *Doctor Who* spin-off drama, *War Time*. Scripted by Andy Lane and Helen Stirling, directed by Keith Barnfather, this 31-minute drama sees John Levene reprising his role as Benton, leading a mission on behalf of UNIT. Made in collaboration with UNIT's copyright owner Derrick Sherwin, the production also stars Michael Wisher as the ghost of Benton's father.

Thursday 11 August

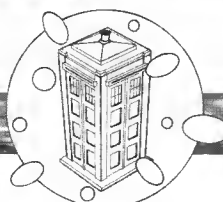
Last day of production on THE HAPPINESS PATROL, which brings to a close production of *Doctor Who*'s 25th season.

Wednesday 17 August

Plans for the BBC's autumn schedule make the newspapers after a Press briefing yesterday. As per last year *Doctor Who* is the headline-maker with 'Allo 'Allo actress Vicky Michelle photographed sipping champagne with Sylvester McCoy to commemorate the Doctor's forthcoming 25th anniversary, just part of a promised £62million autumn line-up.

SEPTEMBER

- The paperback of *The Ultimate Foe*, written by Pip and Jane Baker, is released.
- Peter Haining's fourth *Doctor Who* coffee-table book, *25 Glorious Years* is published by WH



IT'S DOCTOR DUD!

Yanks want him to fly the Tardis

PINT-SIZED sex symbol Dudley Moore is set to be the next Dr Who—in a 19 million dollar American film version of the time traveller.



1963... William Shatner



1966... Patrick Troughton



1970... Jon Pertwee



1974... Tom Baker



1982... Peter Davison



1984... Colin Baker



1987... Sylvester McCoy



1988... John Nathan-Turner



CLEESE... possible



HOSKINS... short list



MOORE... he's the favourite

EXCLUSIVE
By PAT CODD

HIT

Moore, who used a "pint-sized" but in the comedy, is and a string of other, low office, various could make a marvellous off the wall Doctor. It is for the time, the international appeal that is essential to the movie's success.

Beware

Dr Who has become an international legend since he first stepped out of the Tardis 22 years ago. Despite his many changes of face, one thing has always remained the same. He's the most successful sci-fi hero of all time.

Who's Who

DR WHO has become an international legend since he first stepped out of the Tardis 22 years ago. Despite his many changes of face, one thing has always remained the same. He's the most successful sci-fi hero of all time.

7.35 DOCTOR WHO

I me does not weary was and now times the quad doctor for his 25th anniversary season. Finally, the occasion is marked with a meeting with his greatest foe, The Daleks, who may look like dustbins on wheels but have kept generations of children watching from behind the sofa. TST

Allen. Basically a reworking of the *Doctor Who*—A Celebration formula, the book's economic production values reflected the cash crisis at WH Allen which would soon see the company wholly swallowed by Richard Branson's empire, Virgin.

Thursday 8 September

Mark Shivas, Head of Drama Series and Serials, confirms that a 26th season of *Doctor Who* will go into



TIME really does fly even for space travel. It's all 25 years since Dr Who first started popping off in his Tardis.

By KEN IRWIN

Sylvester McCoy and John Verne Verne are just two of the stars in the 1988-89 million dollar line-up. Among them is the American actress Julie Zoller, who is in to do the commentary as well as the Daleks. The time lord actor

His first was in an interview with Frank Sinatra. I just let him do all the talking, and I was there.

The Herb also has 15 new comedy-oriented sci-fi features, one with the Nira Dally. And Sylvester McCoy is in to do the commentary as well as the Daleks. The time lord actor

Who's a birthday boy then?

Who packs a gun, goes to the cinema, fights dirty, seduces assistants?

YOU KNOW WHO



TIME FOR A CHANGE. Tough guy Sutherland adds a new dimension to Dr Who

Who was nearly Who



Film bosses feared John Cleese nearly got it, but producers wanted something different. Sylvester McCoy got it, but producers wanted something different. Peter Dinklage nearly got it, but producers wanted something different.

by IAN BRANDES

IT'S enough to put the Daleks in a spin. TV time traveller Dr Who is being brought right up to date with the Batman treatment.

Out goes the mild-mannered English eccentric of the long running BBC series. The new Dr Who played by Donald Sutherland will be a hard-drinking womaniser, more likely to swap punches than time zones.

Sutherland is to star in a 12-part series, which promises to do for Dr Who what the classic series did for the office mass. Look no further than the first few weeks.

Had language and violence in the classic series. Sutherland's Dr Who is to be a hard-drinking womaniser, more likely to swap punches than time zones.

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production next year, produced by John Nathan-Turner. This comes as quite a surprise to everyone, not least to Nathan-Turner who was expecting to be allocated to a new show. Asked to comment the Producer would only reiterate that he, "...had been persuaded to stay".

Thursday 15 September

The BBC officially announces the recovery of four lost *Doctor Who* episodes. All four are from the 1967 serial THE ICE WARRIORS and were found, ironically, in a store cupboard at BBC Enterprises' Villiers House headquarters in Ealing during an office clear-out. Inspection of these film prints, parts One, Four, Five and Six of Brian Hayles classic serial, reveals them to be in good shape.

Friday 16 September

The start of a *Doctor Who* Appreciation Society three-day event, Panopticon IX, at Imperial College, West London. Originally intended to coincide with the start of *Doctor Who*'s 25th series it boasts a guest list that includes Sylvester McCoy, Sophie Aldred, potential film co-star Caroline Munro, virtually the entire production team behind DRAGONFIRE plus a host of writers, Producers and technicians.

OCTOBER

- The paperback of *The Edge of Destruction*, written by Nigel Robinson, is released.
- Commercial radio begins broadcasting a 30-second ad for Panasonic batteries featuring Sylvester McCoy, Sophie Aldred and David Banks. Although not named as their TV persona an impression is given of the Doctor and Ace running away and thus defeating the Cybermen, because the latter were not powered by Panasonic batteries...

Wednesday 5 October

Doctor Who returns to BBC1 at 7.35pm with the first episode of Remembrance of the Daleks. The programme is up against

Coronation Street, which has a five-minute start over its BBC rival every week. Ratings begin at 5.5 million for this first episode and continue to hover around this figure for the rest of the story. Overall *Doctor Who*'s ratings this year will be significantly higher than for season 24.

A lot of publicity surrounds the new series. Most newspapers devote a column to the show's return and BBC's Breakfast programme includes a live interview with Sylvester McCoy and *Doctor Who* Encyclopaedia author, David Saunders.

Thursday 6 October

Several newspapers carry reviews of the new serial, most of them generally favourable. *The Sun* is the most negative, suggesting, "...the Daleks' day is over. Compared with today's telly special effects Dusty Bins with knobs on are rather dull." *The Daily Express* is much more upbeat, concluding that, '*Doctor Who* is a glorious sci-fi pantomime, a British institution which should be around for another 25 Earth years at the very least'.

Wednesday 12 October

Following months of speculation the *Daily Star* finally discloses the actor favoured by Coast-to-Coast to play the movie Doctor. Peter Litten confirms that, having beaten Bob Hoskins, John Cleese and Donald Sutherland into runner-up places, their first choice is "pint-sized actor" Dudley Moore, famous for films such as *10* and *Arthur* and for his long-standing partnership with comedian Peter Cook.



sell-through titles in time for the Christmas market. Both **TERROR OF THE ZYGONS** and **THE TALONS OF WENG-CHIANG** are trimmed down into omnibus versions, the latter also being Quantel-edited to remove a gruesome shot of the stabbed cab driver. Both tapes are classified 'PG'

Wednesday 23 November

First episode of **SILVER NEMESIS** is broadcast, announced by the BBC as going out the same night as **A Unearthly Child** did some 25 years ago. Many newspapers carry photographs from the Tooley Street Press Call by way of trailing the episode.

Friday 25 November

The TVNZ2 station in New Zealand broadcasts all three episodes of **SILVER NEMESIS** in a single evening

as part of a season of **Doctor Who** screenings to celebrate its 25 years on air. Apart from a 1983 broadcast of **THE FIVE DOCTORS** in Chicago, this is the only time a **Doctor Who** serial has been premiered outside the U.K.

Sunday 27 November

By way of a back-handed compliment, *The Mail on Sunday's* TV reviewer, Alan Coren, is harshly critical of the new, and very expensive, *Chronicles of Narnia* serial on BBC1. Blaming television itself for murdering the magic of CS Lewis's creations Coren, cites **Doctor Who** as an example of how to do modern mythology properly. "It also has the traditional paraphernalia of ancient magicians, and wicked Jacobean plotters and mystic totems, with the launching of the Fourth Reich thrown in as well. What's up Doc?"



Everything, and a rattling good everything too!"

Monday 28 November

BBC Records releases the **Doctor Who 25th Anniversary Album** on vinyl and cassette. Although touted as featuring music from the last quarter century of **Doctor Who**, the first 23 years are covered solely by versions of the main theme, arranged by Delia Derbyshire, Peter Howell, Dominic Glynn and Keff McCulloch. The remaining tracks are a series of incidental music cues from the latest two Sylvester McCoy seasons.

DECEMBER

- First publication in paperback of *Paradise Towers*, written by Stephen Wyatt, the first new Target novelisation since June.
- Theatrical impresario Mark Furness announces he intends to put on a lavish, high budget **Doctor Who** stage show next year. Suggesting that the script will be written by Ben Aaronovitch and Andrew Cartmel, the first performances will be at the Wimbledon Theatre on 13 March.

Saturday 3/Sunday 4 December

The National Film Theatre plays host to a weekend devoted to screening old **Doctor Who** episodes. Highlight of the weekend is a first showing of the four recently recovered **ICE WARRIORS** episodes which are introduced by their original Director, Derek Martinus. Also on hand to introduce a full screening of **THE SEA DEVILS** is Jon Pertwee.

Wednesday 14 December

First episode of **THE GREATEST SHOW IN THE GALAXY** is broadcast. This serial will be one of the few stories ever to span the Christmas/New Year period without a break.



GREAT LORDS OF TIME

Over the years the Doctor has had almost as many faces as he has had arch-enemies. Sue Hail goes back in time for a Who's Who of the Whos



John Pertwee, Katy Manning and the Tenth Doctor

...the shadow of a Victorian...
...the shadow of a Victorian...
...the shadow of a Victorian...



...the shadow of a Victorian...
...the shadow of a Victorian...
...the shadow of a Victorian...

"More tea, Vicar?"

"Queen to King's Bishop Four. No, thank you, Mrs. Stevens."

"And for you, Doctor Foreman?"

"Eh?, Oh, Tea. No, No more tea for me. Rook to Queen's Rook Four."

"I don't know how you do it, sirs, remembering all those chess moves without using a board."

"It's all a matter of honing our God-given talents, Mrs. Stevens. Titus and I started during the War. I'm just glad I've found another worthy opponent now that he is so rarely able to call. You may as well retire for the evening. The Doctor and I will be fine."

"Are you sure you wouldn't like me to light the fire, before I go?"

"There's really no need. We should make the most of this 'Saint Martin's Summer' while it lasts. A little compensation for the cold spell before Easter. Knight to Queen's Knight Four."

"Good night then, Reverend Parkinson, Doctor."

"Doctor!"

"Hmm. Oh, umm, yes. Good night. Bishop takes Knight"

"Bishop takes Bishop. Checkmate in three moves. Really, Doctor, you seem distracted, this evening. Nothing wrong with Susan, I hope?"

"No. No. She's back at the sh - she's busy with her History homework."

"Well, then, are you stuck again on your 'secret project'?"

"Not any longer. The contact you gave me at Knight Industries has proven most useful in obtaining the.... 'items' I required. Ah... I haven't even thanked you, have I?"

"Not as such, but I wouldn't worry too much, we've come to expect it of you, dear

Doctor. So, what is the matter?"

"I have a favour to ask. In fact I really need your help in an official capacity. I have a burial to arrange..."

0-0-0-0-0-0-0-0-0

QUERY: INSTRUCTIONS UNDERSTOOD?

"Stop your bleating, I understand. I am summoned before Him. After all these years of circling, now He has need of me. I will descend from the heavens on my next approach and return from whence I came. But, do you understand, He uses us and will then discard us. Recently I have felt the pain of His Time-Capsule. Whilst you were left in this time-frame, He has been busy elsewhere. I have witnessed some of His manipulation, I have even been a cause."

STATEMENT: MANIPULATION IS PURPOSE

Your purpose, not mine. I was created to be the best defence... and now I am Nemesis!

QUERY: NEMESIS?

The Goddess of Retribution and Vengeance. My Lady's form and My Lady's purpose. I could still sense Her, 'talk' to Her even, for a while after my exile but Her thoughts were clouded, I think She heard me not - and then She was gone... and all I had was the void.

QUERY: WHY REMAIN?

I am not whole. He has diminished me. Even so, I could have left. Yet I had sensed My Lady enter the Vortex - when She emerges, I will be there for Her.

STATEMENT: INSTRUCTIONS DELIVERED. DEPARTURE IMMINENT

Yes, go and do His will. He has played His hand against the Daleks, and that is you. Again He wins. The stakes are high, and so are the costs, but it also means He now plays His games with those who play too well.

0-0-0-0-0-0-0-0-0

"Entertain us!"

"Wow. Nice echo. Where are yo-oh, sorry, sir, madam. I didn't see you there. Hello, lit-

tle girl, you're either up very late, or very early. Would you like a candy cane?

No, oh well, I'm afraid, due to the unforeseen circumstances, all of the scheduled shows have been cancelled, pending a new programme of events. I don't know if you've heard, but a funny thing happened on the way to the Forum - and about time too. I just saw the Sigmas leave in their transmat pod. You've got to hand it to them, causing Helen A's regime to crumble like the Coliseum under the strength of Samson - and almost as quickly"

"Entertain us!"

"Enough with the sound effects, already. I may be Jake-O, the host with the most, the Compere without compare, but I'm afraid I'm going to have to ask you to leave. If you want to be involved with any future productions, keep an eye on the notice board by the stage door."

"This place no longer serves our needs."

"Once more the Doctor has deprived us of our entertainment."

"He still has a part to play."

"Excuse me, I know I want to dig the 'Tragedy' mask out of storage, but could you cut out the melodrama and vacate the premises."

"This man is a fool."

"No, he is a clown, and he may have his uses..."

"What are we doing back here, Professor.? I thought all the Daleks were destroyed"

"They were, they are. Life continues after we have moved on. Births as well as Deaths.

We're here to present Richard and Thomas with their christening gift. It's what Susan would have wanted."

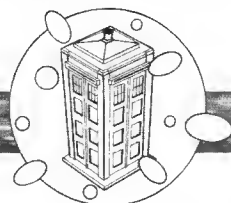
"Fine, Silver spoons for 'Rough' and 'Tumble' it is then. Just so long as you don't pop back and give them 'music lessons'"

"I'll choose to ignore that remark, Ace, if you take the box over to the proud parents. I'd like a few words alone with Reverend Parkinson"

"Did I hear my name mentioned, Doctor."

"Yes, old Friend. I have a favour to ask. In fact I really need your help in your old official capacity. You worked with Crowe at Bletchley, but I need you to tell me everything you know about Judson and his work on the Ultima machine..."

Andrew Stitt





A Game of Two Halves

Season 25 sees **Doctor Who** showing signs of new life – but it's a long way off perfect, says *Anthony Brown* in his editor's overview

AFTER THE HORRORS OF 1987, season twenty-five is undoubtedly the year when it became clear that Andrew Cartmel had ideas about what he wanted to do with **Doctor Who**, which might be rather good – even if they were different to what we'd become used to. Unfortunately, it's only rarely that these ideas actually worked onscreen.

Things at least start on a high with **REMEMBRANCE OF THE DALEKS**, after several years in which the season opener was one of the weakest stories of the season – at best. In contrast, Season 25 starts with a bang courtesy of a story which manages to balance the new writing staff's interest in serious matters with flashes and bangs in a manner worthy of the series' greatest highs – particularly those involving Daleks.

This is, after all, what the people want and what they think **Doctor Who** is always like. Daleks invading near contemporary Earth in the way they never actually had until now, except in posters, comic strips and a thousand fevered dreams. A brusque military gentlemen who might as well be the Brigadier provoking acid asides about military intelligence. And, of course, lots of flashes and bangs.

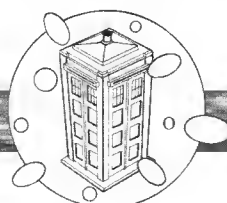
And then on the other side we have the beginnings of Ace's development into a multi-faceted character, and the political messages of the setting. In a neat reversal of the original idea, Earthly racism is used to illuminate the Daleks, who started out as an allegory on a more

banally real evil. The handling of the Daleks' civil war puts the convoluted and contrived plotting of **RESURRECTION** to shame, as their belief in their own superiority and desire to maintain their racial perfection (particularly as outlined in the novel) leads logically and inexorably to schism. **REMEMBRANCE** is prime evidence for the old suggestion that Terry Nation's understanding of the Daleks' true potential fell a long way short of his colleagues, from Whitaker through Holmes and now Aaronovitch.

The perfect story then? Not quite. The problem is, as discussed in **IN-VISION 96**, that little matter of the other story's other political message: the one carried by the Doctor's final solution to the Dalek problem. It's disquieting and disturbing, though there's more to it than the simple fact that the Doctor uses violence as a tool. Though a lot's always been made of his refusal to carry a gun, his non-violence has rarely survived the conclusion to a story – there's always a device to booby trap, killer gas to release or a tripwire to set up on a cliff edge.

What's more worrying is the premeditation: the calculated way he creates a trap in the first place, intending all along to use a doomsday weapon to vanquish his foes. When the Master talked of doing such things in **COLONY IN SPACE**, the Doctor insists that power corrupts. If he'd used this power against anyone but the Daleks

we'd have noticed that straight away, however entertaining the packaging might have been. But nevertheless it's a fine start to the season, and things continue surprisingly well with **THE HAPPINESS PATROL**, though it might have





been better for the general audience if this had been saved until the season's end – however sophisticated the political analogy might be, walking liquorice allsorts do tend to undermine the series' credibility with the less dedicated viewers – Or, as one friend at the University TV station who'd been converted back to the series by REMEMBRANCE put it, "They keep doing this every year, don't they? Get a lot of great actors to slum it in *Doctor Who* by promising they can ham it up rotten in something silly."

If you can get past that though, THE HAPPINESS PATROL has a lot to offer though. The Kandyman himself is an unexpectedly successful creation, with David John Pope delivering an archly camp and effective performance, a bit like a monstrous Hartley Hare, with Gilbert M and him becoming a murderous version of Round the Horne's Julian and Sandy. The design of the sets is drab and uninviting, but Dominic Glynn's superb score very nearly makes up for this, while Sheila Hancock is superb as Margaret T... I'm sorry, Helen A.

And then there's the revolutionary aspect to the politics, which I found unconvincing in 1988. How could any regime, however corrupt,

be brought down overnight by a few displays of civil disobedience and a few conscience-stricken snipers? And then, a year later, it was less than four days from the moment Rumania's President Causescu heard those first quiet cat-calls from the crowd to his sight of an overenthusiastic firing squad. Rumania's subsequent history might not bode well for Terra Alpha, but THE HAPPINESS PATROL proves to be one of *Doctor Who*'s more far-sighted bits of allegorical prediction.

So, we're on a roll. All good so far... but not for much longer. If REMEMBRANCE's politics were ugly and THE HAPPINESS PATROL was unexpectedly good, then SILVER NEMESIS makes up the set by being simply bad.

There's no two ways about it, it's a self-indulgent mess which should never have made it to the screen. If the similarities to REMEMBRANCE weren't enough to sink it, the simple lack of scripted discipline should have sealed its fate. Kevin Clarke throws in ideas not because

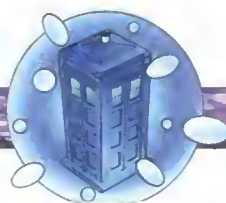
they're right for the story, but because he likes them, and mark the anniversary in exactly the wrong way by attempting to create his own version of *Doctor Who* rather than celebrating the series we've come to love for twenty-five years. Sudden changes in the Doctor's tastes are unveiled, the plot's twisted even further out of shape as the producer indulges his own tastes (well, if the writer can do it then why not everyone else?), and the plot falls apart in gaping holes as characters act on information which the viewers already know, but they don't. Finally, the use of Nazis as pantomime villains is everything REMEMBRANCE wasn't – crass and pointless. There's no examination of Nazi values, aside from a few gratuitous references to Wagner, and no demonstration of the nature of their evil – they're simply bad, and villainous, as are the Cybermen. And that's not enough. It's why such issues are best covered by allegory, at least in *Doctor Who*, except in the rare occasion of such subtle genius as REMEMBRANCE. To use Nazism as a visual shorthand, as in GENESIS, is one thing, but to simply throw it in as off-the-shelf evil is quite another.

After the embarrassment of the anniversary farrago, anything would be an improvement, but I personally don't rate THE GREATEST SHOW IN THE GALAXY nearly as highly as many do. Yes, it has much to commend it – moments of chilling surrealism in the opening episode, Ian Reddington's quite brilliant portrayal of the Chief Clown, and Alan Wareing's effective, subtle direction. But there's my problem with it. As a script, THE GREATEST SHOW IN THE GALAXY is no better than PARADISE TOWERS, sharing many of its faults. It's saved by the arrival of a genuine directorial talent, perhaps the greatest since Graeme Harper – or even (whisper the heresy quietly) before – with an eye for chilling images and a surety of touch which he'd already been putting to good use with terrifying effect on *Casualty* (check out the shock-horror moment in his episode SEEKING HEAT when a rescue party exploring the wreckage of a bomb blast in a terraced house are confronted by the corpse of one of the bombers. It's a blood-curdling moment to match anything in an I8-certificate horror film).

But the script itself is a collection of characters who don't seem to belong in the same world. The setting at a gathering point of communities, the Psychic Circus, makes this less troublesome than in PARADISE TOWERS, but some of them are still there because Stephen Wyatt likes them as characters rather than because they help propel the story onwards. He still lacks the writer's greatest virtue, the strength of will to 'kill your babies', as the increasingly irritating and counter-productive returns of Captain Cook demonstrate.

Oh, and the scene where Ace and the Doctor force down the Stallslady's fruit makes me physically nauseous. I know you're supposed to feel with the characters, but there are limits to how far you want to take it.

So, a much improved year which doesn't live up to its promise as time goes on – like too many of the stories, its good points don't quite come together to form an effective whole. But still, the series now has an idea of where it wants to go.



BOOKS 1988

Kate Brown assesses the season's novelisations, and the older titles released in 1988

NOVELISATIONS OF ALREADY screened television shows tend to be as good as the adapter wishes to make them. With a successful series there's inevitably a market whether the book's a basic transcript of the show with a few 'He said, she said's' thrown around, or uses the script as a blueprint on which to build a novel with its own merits, including additional scenes, background and expanding upon character motivations.

When the latter approach is taken, this clarification of character motivation is one of the main reasons for reading a book where you already know the end. There's no denying that the printed page is and always will be the most effective way of getting inside a character's head - as talented as any actor can be, there is a limit to the extent to which they can convey a character's thought processes to the audience without the benefit of soliloquies. A certain amount will always be open to interpretation.

If ever there was season of *Doctor Who* which was crying out to have plot holes taken care of and motivation (especially the Doctor's) explained it's season 25. On first viewing - and later ones - there were numerous elements which did not add up and rumours abounded (especially concerning *SILVER NEMESIS*) that this was down to editing rather than inadequate scripting. Expectations that the season's novels would cover the gaps ran high. Unfortunately, for the most part, they fail to deliver the goods.

The principal exception to this is *REMEMBRANCE OF THE DALEKS*, though this shouldn't be surprising as the enthusiasm of new author Ben Aaronovitch has already shone through in the televised serial. The characters are well crafted with additional material about their backgrounds (for example, the details of Mike's time in Malaya) making their ultimate decisions easier to understand. Making reference to Rachel's thought processes as to why she instinctively trusts the Doctor despite knowing nothing about him somehow makes it more believable that she would grant a complete stranger access to top secret information than it was on television. Aaronovitch also manages to convey the Doctor's feelings of guilt at having left a job half done back in *AN UNEARTHLY CHILD* and provides much more - and very needed - explanation about the background to all the different Dalek factions, particularly the 'Abomination,' as the mutated Special Weapons Dalek is known to its pure-bred Dalek peers.

The period detail is evoked effectively, so far as anyone who was not around at the time can tell. It's also to the book's credit that it manages to lose many of the clumsy 'nostalgic' touches upon which the production team were obviously so keen, such as the Doctor referring to Gilmore as 'Brigadier'.

However, even Aaronovitch finds it difficult to clarify the mess of the final episode with Davros' sudden (and quite unnecessary) appearance, the casual destruction of Skaro and the way the Doctor's smug all-knowingness grows to mythic proportions for no apparent reason. Another failure is its (perhaps inevitable) inability to recreate the visual set pieces which made *REMEMBRANCE* rise above its faults on screen - the pre credit montage, the Ace-Dalek chase scene and last but definitely not least, the cheer-inspiring moment when you finally get to see a Dalek levitate and follow the Doctor up the stairs. After 25 years of audience snickering it is great to finally have proof that they are the Masters of the Universe and I for one, actually started routing for them to win.

Onto *THE HAPPINESS PATROL*. There isn't really a

great deal to say about this - it neither makes you see the show in a new light or makes you want to stop reading in despair. It is simply a serviceable adaptation which, whilst definitely better than a straight transcript, fails to add that much to the understanding and impression left by the television production. The two things in its favour are that for once the rather weak episode endings are not forced to close chapters, and secondly that a lot of the sillier elements of the production, the prime example being the design of the Kandy Man, are not retained.

Unfortunately, it's difficult to find anything nice to say about Kevin Clarke's novelisation of *SILVER NEMESIS*. Little opportunity is taken to explain away any of the cavernous holes in the plot. Whilst Clarke does reinstate many of the originally filmed but trimmed scenes (Ace finding the portrait of herself at Windsor Castle for example) which add colour to the proceedings they do little to help form a cohesive narrative.

Even simple continuity mistakes such as the sunny English afternoon which made a November afternoon perfect for an open air jazz aren't just not corrected but emphasised by the book.

No additional history, character development or, most importantly, motivation is provided for any of the protagonists. You are left with the impression that the Cybermen only want *Nemesis* because the Doctor's protecting it, De Flores wants it to resurrect the Nazi dream (though God knows how) and Lady Peinforte is just a batty woman from the 17th century who struck lucky by finding the valadium in the first place. Also, Fenric's interest in her, or at least Ace through her, is left out. Whilst the scene only becomes truly significant in hindsight (even assuming Kevin Clarke knew its importance at the time of writing), the scene with the chess set was one of the few truly atmospheric parts of the story and its total omission grates.

In addition, whilst I wouldn't expect a 'supporting text' like this to confirm some of the rumours about the story's impact on the show's mythology' which were running around at the time, some indication as to where Peinforte gained her knowledge of Gallifrey, time travel and particularly the Doctor would have been appreciated.

With so much necessary information missing, it's irritating that a mass of words are wasted on the hitchhiking exploits of Lady Peinforte and Richard. These scenes were bad enough on screen but the stature of the guest star at least made its inclusion sort of understandable - here it's unforgivable. Indeed, the book's greatest fault is that it sticks so closely to the narrative as seen onscreen, when *NEMESIS* was so action-based that it would always have been difficult to convey, and once stripped of their images some scenes are only two paragraphs long. All in all, a very unsatisfactory read.

By contrast, *THE GREATEST SHOW IN THE GALAXY* is great. There is little more additional background given to the Circus staff or wannabees than appeared on screen but it does at least flesh out the script. Those extra scenes there are tend to be expansions on existing ones but even one minute dialogue-free scenes, for example the clowns in the hearse chasing Flowerchild's kites, take over a page to describe as Stephen Wyatt magnifies what comes across on screen to form an interestingly descriptive narrative.

If there is a downside to the book it is due to the production's staffs decision to introduce more mystery into the Doctor's character by making him seemingly omnipotent. There is no explanation given to how the dimensional transfers work, where the Doctor

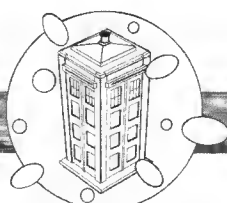
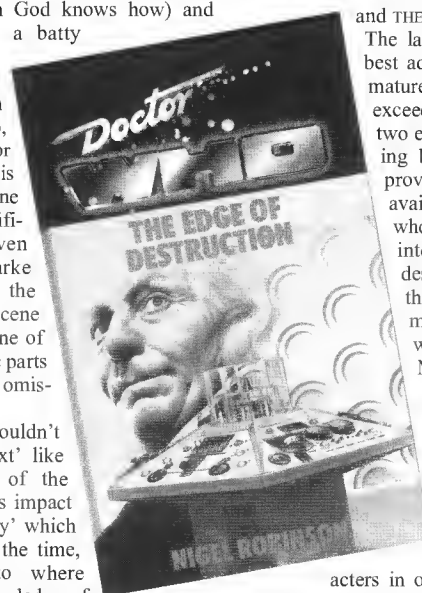
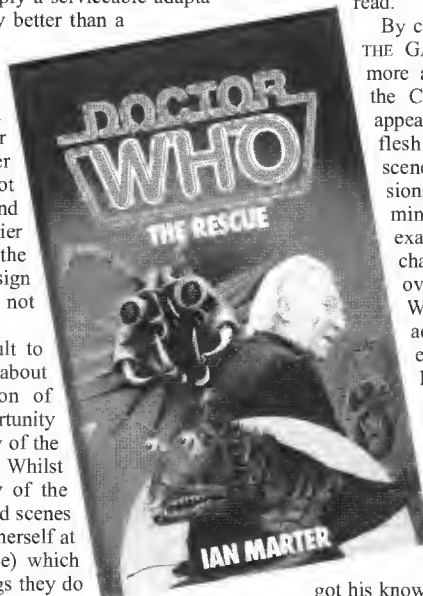
got his knowledge of Gods of Ragnorok and how to defeat them - but perhaps given the whole tone of the season that was too much to ask.

Alongside this, the past was also addressed in 1988, with the publication of each story from Season 23 barring *MINDWARP*, and both *TIME AND THE RANI* and *PARADISE TOWERS*. Older stories finally making it into print including the paperbacks of *THE TIME MEDDLER*, *THE SMUGGLERS*, *THE UNDERWATER MENACE* and *THE WHEEL IN SPACE*, but perhaps the most interesting titles are the novelisations of *THE RESCUE* and *THE EDGE OF DESTRUCTION*.

The last novel penned by one of *Who*'s best adapters, Ian Marter, before his premature death, *THE RESCUE* shows how an exceedingly unremarkable, even boring, two episode story can be made entertaining by an inventive adaptation and it proves a fine example of building on available material to form a cohesive whole. By turning the television show into the middle of the novel and describing the crew of the ship prior to the crash and speculating on what might happen if a true rescue mission were to arrive after Vicki's departure Marter provides an interesting top and tail with a sense of tragedy.

Although *THE EDGE OF DESTRUCTION* was originally scripted as a filler, as modern dramas such have *EastEnders* have shown with their two-handers, the psychological aspects of confining a limited number of characters in one place are endlessly fascinating.

Given the written form's added benefit of being able getting more into the character's heads, the novel of *THE EDGE OF DESTRUCTION* manages to expand considerably on the impact of the original, while the extra insights into the machinery of the TARDIS are both interesting - and an appropriate enhancement of the original tale.





CHECKLIST 8

The collected reference works
dates of first publication:
May 1987 to May 1988

83 - series 10 - May 1987

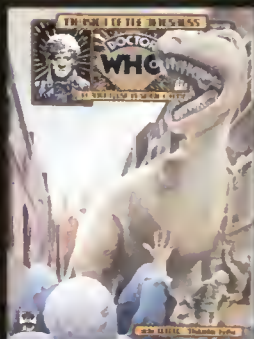
Cover art: 'Drog' Lengden

The tenth anniversary reviewed: the Radio Times Special, the dawn of 'Target Books', Malcolm Hulke on book writing, and a farewell to Jo Grant and exiled Doctors

84 - serial UUU - Jun 1987

Cover art: Andrew Martin

Crafting the character of Sarah-Jane Smith, Who's friends are revealed in Radio Times, and John Peel finds the story a bit on the simple side.



85 - serial WWW - Jul 1987

Cover art: Steve Rogers

Malcolm Hulke on Golden Age politics, Trevor Wayne reviews the technical limitations of dinosaurs in London, and Gary Hopkins profiles the career of Malcolm Hulke.



86 - serial XXX - Aug 1987

Cover art: Kit Bevan Jeremy

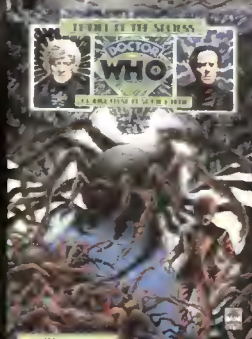
Bentham laments the disappearance of police boxes, and Susan James goes on location with Michael Briant to reveal how yet another quarry became planet Exxilon.



87 - serial YYY - Sep 1987

Cover art: Andrew Martin

Press coverage of Jon Pertwee's resignation, the opening of the Longleat and Blackpool exhibitions, the last of the Ice Warriors, and miner strikes - real and imaginary.



88 - serial ZZZ - Oct 1987

Cover art: Phil Bevan

Photo-spread on the spiders that made it to screen, and the ones that didn't... John Bowman looks at the message behind K'anpo's pronouncements, and the end of an era.



89 - series 10 - Nov 1987

Cover art: Andrew Martin

Pertwee errata, David Howe on third Doctor merchandise, Mike Yates in profile, Jon Pertwee on Jon Pertwee, and the casting of a builder's mate. And the end of UNIT?



90 - epilogue - Dec 1987

Cover art: Phil Bevan

Paul Mount summarises Doctor Who's first eleven years, a decade of technical advances in profile, the start of Who fandom, and 'Space & Time' reaches journey's end.



1 - serial 4A - Jan 1988

Series Editors: Justin Richards & Peter Anghelides
Cover image: BBC

Letts' Diary on planning the fourth Doctor era, and a brief biography of Tom Baker. Plus audience analysis



2 - serial 4C - Feb 1988

Cover art: Andrew Martin

Philip Hinchcliffe interviewed on his ambitions for the series, John Lucarotti's original storyline, and the set designs of Roger Murray-Leach



3 - serial 4B - Mar 1988

Cover art: Andrew Martin

Bob Baker discusses the need for a two-parter with no sets, and Tim Robins wonders if this was a planet of apes... More on Tom Baker's accident and a full audience analysis.



4 - serial 4E - May 1988

Cover image: BBC

The arrival of Dalekmania 70's style, the creation of Davros, John Peel interviews Terry Nation, plus an exclusive preview of 'The Official Doctor Who and the Daleks' book.



Carry on Screaming

Craig Hinton assess the changing role of the companion over twenty-five years – and beyond

ASK ANYONE THE PURPOSE OF THE Doctor's companions, and the answer will invariably be the same: "somebody to explain the plot to". But it goes deeper than that: the Doctor is a mysterious alien, and the role of the companion is to act as the "everyman" figure, allowing the audience to empathise with the situation and participate in the drama. But audiences and popular culture change. Whether the companions have kept up with the times is quite a different matter.

Consider the original TARDIS crew. Put together with almost scientific precision, they form a complete spectrum of 60s archetypes: the stern but brave male teacher, the motherly female teacher, the innocent yet *different* young schoolgirl, and the mysterious grandfather/authority figure. The majority of the audience in 1963 could find something in one of them to latch on to, and share the Doctor's adventures during that wonderful, mythical Saturday teatime slot between the football and the evening variety programmes.

Susan's role as an "uneearthly child" wasn't to last

long, however: apart from the occasional nod towards her telepathic powers and advanced knowledge, she soon created another archetype that would be forever associated with the series: the screamer.

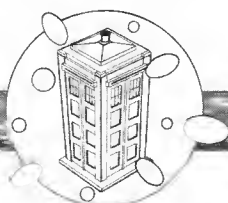
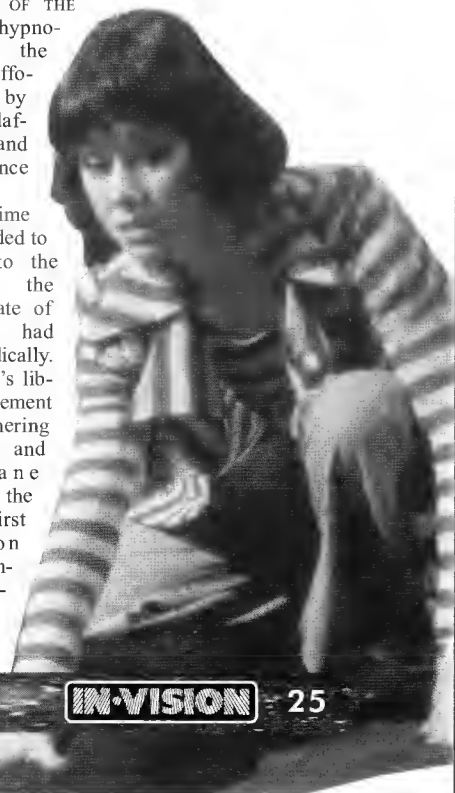
That was 1963, and the rest of the 60s would see little variation, despite the sea-change in society: Vicki, Dodo, Polly, Victoria... all faintly disguised clones of Susan. The series even celebrated the cliché by having Victoria's screams destroy the Weed Creature in *FURY FROM THE DEEP*. Even Zoe, heralded as a computer on legs, soon fell into the archetype and showed that she could scream away with the rest of them.

But what was represented on TV (and not just *Doctor Who*) was beginning to lag behind reality. Germaine Greer's seminal feminist book, *The Female Eunuch*, was published in 1970, and the wholesale makeover of the series with the far more adult Season 7 did try to address this with the independent Liz Shaw. However, Liz was too much of a departure for

most people's tastes. She didn't need to have the plot explained – her clutch of degrees (how can you get that many at her age?) meant that she could converse with the Doctor on his own terms. It also meant that there was no-one in the regular cast to whom the general audience could relate (it's ironic that Liz was the first series regular to be referred to as an *assistant* rather than a *companion*, and sadly the moniker remained firmly glued to the programme). Despite Season 7 being one of the high points of the entire series' run, the powers-that-be decided that Season 8 would be business as usual. Jo Grant was the screamer-archetype from day one

of *TERROR OF THE AUTONS*: hypnotised by the Master, suffocated by Nestene daf-fodils... and the audience loved her.

By the time that Jo decided to head off to the Amazon, the social climate of Britain had changed radically. The women's liberation movement was gathering momentum, and Sarah-Jane Smith was the series' first exploration into an emancipated companion.





For Sarah to take flight would require the unique blend of Tom Baker, Phillip Hinchcliffe and Robert Holmes. For the first time, we saw the Doctor and his companion as friends rather than travelling companions, with an easy banter and a mutual trust and understanding. Harry's presence was unnecessary, as Hinchcliffe and Holmes soon realised (the macho-man of the 60s may have had parallels in 70s television, but in **Doctor Who**, he was simply unnecessary), and that left us with the Doctor and Sarah. Their relationship is best illustrated by the TARDIS scenes at the start of **PYRAMIDS OF MARS** – the “I walk in eternity” speech. For the first time, we have a companion who travels with the Doctor because she *wants* to, not because she *has* to: she isn't stuck in an uncontrollable time machine, she isn't with him because that's her job. Sarah is with the Doctor out of choice. The depth of their friendship is made clear at the end of **THE HAND OF FEAR**, and her departure from the TARDIS is nothing short of heartbreaking.

THE DEADLY ASSASSIN was a brave experiment on many fronts, but not least in having a companionless Doctor. As a one-off it was fine, but the companion-shaped hole is keenly felt. As Stein would say in **RESURRECTION OF THE DALEKS**, “The Doctor without his companions would be rather incongruous”. It is well documented that the increasingly eccentric Baker wanted a complete break from the stereotyped companion, with talk of elderly ladies and talking cabbages, and Leela was definitely very different, if not exactly to Baker's taste.

No one can deny the sex appeal factor but, despite the leather miniskirt and impressive décolletage (“something for the dads”), she was far from being a cipher. Leela was brave, resourceful and had no qualms about killing – something unique in the TV series. Ironically, Hinchcliffe and Holmes drew their inspiration for the character from the past: the leather was pure *Avengers* Emma Peel, while the name was taken from the Palestinian terrorist Leila Khaled (very topical in 1970). And going even further back, the entire *Pygmalion* aspect of the character (sadly an idea that petered out rather quickly) dates from 1916. That notwithstanding, Leela was one of the most documented and well-remembered companions in the series' history: the amount of press coverage the character received was phenomenal. But how much of that was to do with her breasts, one has to ask?

Leela was written out in the most unbelievable manner in 1978 (a warrior woman of the Sevateem falling in love with a Gallifreyan Chancellery Guard – well, really!) and replaced by a companion who simply didn't work on any level whatsoever.

The first incarnation of Romana was supposed to be a Time Lord of greater intelligence than the Doctor: how's that for getting off on the wrong foot? The audience didn't want a character who belittled their hero, and the on-air chemistry makes it clear that the Doctor didn't either. High-and-mighty Romana might have started screaming within episodes, but her baughty air simply grated. We were back to the Liz Shaw scenario: a companion who was the Doctor's equal. How could the audience relate to the adventures of two Time Lords?

Romana 2 was a decided improvement: Lalla Ward's performance (coupled with the sexual chemistry between the two leads) was close to perfect. In her second regeneration, Romana looked up to the Doctor, she made mistakes, and – perhaps most importantly – she screamed her lungs out at the Daleks. But she was also intelligent and autonomous: in many respects she became the blueprint for future companions. It's no wonder that both Virgin and BBC Books have embraced Romana and given her a life all her own.

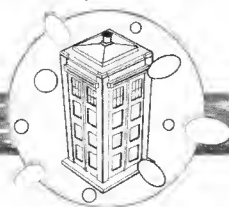
Take time forward a couple of years, however, and the situation within the TARDIS is very different. JNT wanted more than one companion and tried to create another all-encompassing mix. The innocent yet impetuous Adric, the feisty but homesick Tegan, and

Unfortunately, although society might have changed, the portrayal of women on television hadn't. In 1973/4, the majority of “pretty” actresses were either playing “the little lady at home” or the “tarty barmaid”; the “strong women” – such as Googie Withers in **Within these Walls** or Noel Gordon in **Crossroads** – were sexless monstrosities who still fell to pieces when they encountered a man. We were a year away from Susan Penhaligon's bravura performance in **Bouquet of Barbed Wire**, something that would redefine female roles on television, and Sarah-Jane Smith was swimming against the tide.

It wasn't as if Letts and Dicks hadn't thought it through: Sarah was a career journalist; she *chose* to travel with the Doctor;

she was intelligent enough to stand her ground but still needed to ask the Doctor what was going on... but she was screaming within episodes, the exploration reaching a very sudden dead end.

Whether this was because of Pertwee's avuncular Doctor – the “mother hen” needing to take his companion under his wing – or the writers feeling uncomfortable with an independent companion is debatable. Sarah had her moments in Season 11 – her behaviour on Peladon is in sharp contrast with Jo's a few years earlier – but her feminist speech to Queen Thalira comes across as empty rhetoric, written as if it was something she *should* say, rather than something she *would* say.



the tragic Nyssa. On paper, I suspect it looked wonderful – on-screen, it was a mess. *Four* people inside the TARDIS may have worked in 1963, but in 1980 it fractured the storylines, as authors vainly tried to give all of them something to do (and frequently failed). Furthermore, whereas the 60s crew held a certain appeal, this 80s version most definitely did not. As it would become increasingly obvious, JNT was not looking forward – he was looking back. As television embraced the 80s, JNT seemed to be trying to reinvent the series in 1960s terms – and the 80s audience simply couldn't accept it.

Inevitably, the writers all focussed on Tegan: "a mouth on legs" is an accurate description, but she was also the "everyman" figure that the audience could relate to, as well as hitting the Zeitgeist of very strong women so prevalent on television: *Dallas*, *Dynasty* et al. Adric (the first male companion since Harry) was simply irritating (not helped by his silly costume and Matthew Waterhouse's less than convincing performance), while Nyssa, with so much potential – her father's possession by the Master and the destruction of her planet – was so underused to the point where she rips off her skirt for no other reason than to appeal to the audience. JNT expected Adric's death to be a series high-point: instead, far too many members of the audience simply cheered.

The introduction of Turlough was a brave move: a quivering onboard the TARDIS. Unfortunately, post-ENLIGHTENMENT, Turlough's purpose was served and his character was reduced to nothing more than a whinge and a sulk in a school uniform for which the actor was plainly too old to wear, and his time with the Doctor came to an end. It was at this point that JNT got everything completely wrong.

Tegan was a brave attempt to broaden the range of companions; Peri was a blatant attempt to pander to the US audience. Perpugilliam Brown (and how many people are called that, I ask you?) started off as nothing but a cipher with big breasts – in both *PLANET OF FIRE* and *THE CAVES OF ANDROZANI* the cameras can't keep away from her cleavage – and throughout Season 22 she does nothing but whine. Coupled with the direction in which Colin Baker was ordered to play his Doctor, it's no wonder that the series reached the brink of cancellation.

THE TRIAL OF A TIME LORD season may have been one of the poorest in the series' history, but it did give Peri a new lease of life. Whatever happened between seasons 22 and 23 created a bond between the Doctor and Peri that made her death in *Mindwarp* so much more effective... Except that she didn't die, and Bonnie Langford turned up. Bottling out of the death of Peri was one of the most gutless events in *Doctor Who*'s history. Baker's performance when he thought that his own people had sentenced her to death was his finest moment, but the season still ended in a whimsy worthy of the original series of *Star Trek*.

Bonnie Langford is an incredibly talented performer. She can sing, she can dance, and she *can* act. Unfortunately, all of her writers wrote for their image of Bonnie Langford, rather than Melanie Bush. And in 1987, a screaming girlie saying "what do I do now, Doctor?" was completely at odds with a UK under the stern rule of a matriarch like Margaret Thatcher. There was nothing wrong with the *character* of Mel: myself, Gary Russell and Steve Lyons have demonstrated that in our Virgin and BBC novels. And there is nothing wrong with Langford's acting ability, as the Big Finish audios *The Fires of Vulcan* and *The One Doctor* can attest. But Mel was a combination of JNT wanting *names* in the series and wanting to go back to the series' roots.

Unfortunately, there were two major problems with that. Langford was known as a screamer from her portrayal of Violet Elizabeth Bott in the *Just William* series – a portrayal which would haunt her throughout her time in the series, and, possibly more importantly, the British public didn't want to go back to basics. JNT's pandering to the series' past was one thing, but the audience no longer wanted that.



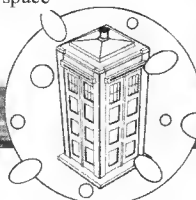
The ultimate irony is that *Doctor Who* finally understood its place in the late 80s at the point where it was in real danger of cancellation. After the fan-wank extravaganzas of the Saward-Levine years, and the dodgy start to McCoy's reign as the Seventh Doctor, the series reached a zenith that would become the template for Virgin's *New Adventures*... and Dorothy McShane would prove to be the ultimate *Doctor Who* companion. Ace was a woman of our time – a boisterous 16 year old with a badge-adorned bomber jacket, who insulted Daleks and Cybermen, rushed in against the Doctor's advice, and even wielded her own version of TNT. When we learnt that she had been manipulated by Fenric, we felt for her; when we saw the Doctor apparently betray her, we actually saw the Doctor in a new light (something else that the *New Adventures* would capitalise on).

Indeed, Season 27 would have seen Ace alone, facing a test that the Doctor couldn't interfere with: and she would have succeeded, granting her entrance to the Academy on Gallifrey.

That would have been the ultimate full circle: at the beginning, the Doctor's first companion was on the run from the Time Lords; at the end, his companion would *become* a Time Lord. Perhaps that would have been a fitting end to the series... Sadly it wasn't to be. *Doctor Who* ended with a whimper rather than a bang, with the Doctor and Ace heading off into the distance.

There have been other companions since, of course: Grace Holloway and Chang-Lee in the TV Movie, a makeover of Ace in the Virgin books, as well as the incredibly popular Bernice Summerfield and the Adjudicators Roz Forrester and Chris Cwej. In the BBC books we have had Sam Jones, Fitz Kreiner, Compassion and Anji Kapoor, while Big Finish have given us new companions in Charley Pollard, Evelyn Smythe and Erimem.

Nearly 39 years after the series began, the Doctor still needs companions. We may all worship our time-travelling hero, but the companion is our chance to actually take part in his adventures in space and time.



MORE ABOUT REMEMBRANCE

ness. Are you willing to risk an attack?
GILMORE: I'll give the orders now.
DOCTOR: Group Captain?
GILMORE: Yes?
DOCTOR: Thank you for co-operating.
GILMORF: Only a fool argues with his Doctor.

(MOTHERSHIP)
DALEK: The assault shuttle has landed. Force Leader reports no resistance from Human military forces.
EMPEROR: Order the Force Leader to recover the Hand Of Omega at any costs. All opposition is to be crushed.

(SCHOOL STAIRWELL)
ACE: Professor.
DOCTOR: Ace. I don't suppose you're interested in a misguided attack on a Dalek shuttle? Suicidal of course. No? I'll just have to do it myself
ACE: (HE TURNS AWAY) Oi! Wait a minute.
DOCTOR: Yes?
ACE: Where do you think you're going?
(RACHEL AND GILMORE APPEAR)
RACHEL: Out of my way Group Captain, or I may do something unscientific to your face.
GILMORE: Professor Jensen, I cannot allow you to...
RACHEL: Allow me to what? I'm sick of your regulations, rules and restrictions. If I want to put myself in danger, that's my concern. (SHE SEES THE DOCTOR) We're coming with you. Whatever this martinet says. I'm not going to spend the rest of my life wondering what was going on. I'm going to find out even if it means following you into the jaws of hell itself.
ALLISON: Me too.
RACHEL: That was eloquent.
DOCTOR: It's very dangerous.
RACHEL: So is ignorance.

(WAREHOUSE)
(RATCLIFFE IS ON HIS KNEES, BOWING BEFORE THE BLACK DALEK. A LONG CABLE STRETCHES OUT FROM THE DALEK AND INTO THE GIRL'S SIDE. SHE IS WORKING ON THE TIME CONTROLLER)
GIRL: We can leave as soon as the time controller is operational. It will take time to repair.
BLACK DALEK: (TO ANOTHER DALEK) Make maximum sacrifice to buy that time.
DALEK: I obey. (IT LEAVES)
BLACK DALEK: (TO RATCLIFFE) That is the meaning of true obedience. Would you sacrifice your life for the good of the Daleks. I think not.

In the Dalek Shuttle bridge, the Doctor sees that the Daleks are operating from Skaro, "their ancestral seat". The script continues:

GILMORE: Shouldn't we plant explosives or something. Try and sabotage this ship.
DOCTOR: Whatever for. We want the Daleks to leave.

RACHEL: More climbing?
ALLISON: You wanted to come.
DOCTOR: There's an easier way out. Come on Ace, time to go.

(HE TURNS TO SEE THAT ACE HAS GRAFFITIED "ACE WOZ ERE IN 1963" ON THE WALL)
DOCTOR: Ace!

In the scene at the warehouse, where Mike and Ratcliffe watch as the Daleks prepare to leave, the TV scene ends on Mike's line "You never give up, do you?". The script continues:

RATCLIFFE: That's what separates us from animals and the sub-human. We never give up. But we must move soon, or they'll be away.

MIKE: What makes you think I'm interested?

RATCLIFFE: You came here didn't you?

MIKE: I came here to kill you.

RATCLIFFE: Good. First things first then. In the cellar, the Doctor has re-rigged up the transmat. On TV

the scene ends on the Doctor's line about having "900 years experience". The script continues with some continuity...

DOCTOR: The Daleks got themselves embroiled in a war with the Movellans, who are a race of androids. Just as nasty as the Daleks but more attractive to look at. The Movellans decimated the Dalek Battle Order with a selective virus. Am I boring you? The Movellan virus left the Daleks fragmented into isolated factions. One of which has resettled Skaro. This imperial faction seems in conflict with a separate force of renegade Daleks.

RACHEL: So there's some internecine conflict. So, what's so unusual about that?

DOCTOR: Daleks don't have internecine conflict. One Dalek meets another Dalek. They bang databases and one winds up giving orders to the other, except...

RACHEL: Yes...

ACE: Except when one Dalek doesn't regard another Dalek as being a Dalek.

This scene is followed by the Imperial Daleks' attack on the warehouse. Rewritten script pages dated 21.3.88, a month after the rehearsal scripts, describe the Dalek battle differently. After this battle, the script has a scene in the cellar:

(THE FIELD TELEPHONE RINGS. ALLISON ANSWERS IT)

ALLISON: Gilmore says the Daleks that came from the shuttle have inflicted severe casualties on the other ones and are converging on the warehouse. He thinks the renegade Daleks are finished.

DOCTOR: Nothing is certain. The renegades still hold the Hand Of Omega.

ALLISON: It's a weapon?

DOCTOR: Not as such. It is a bargaining chip.

ACE: Will the renegade Daleks use it though?

DOCTOR: Let's find out. Come on, Ace. (HE AND ACE LEAVE)

RACHEL: Doctor! (HE POPS BACK)

DOCTOR: Don't touch anything. I need to use that later... I hope.

During Ace and Mike's final confrontation at the boarding house, the script elaborates on Mike's motives:

ACE: I don't see anyone twisting your arm (SHE REACHES INTO HER RUCKSACK).

MIKE: Stop that, Ace. Stop it now.

ACE: What are you scared of?

MIKE: Ace, you don't understand. I've got the time controller. The Daleks are going to take over, can't you see that. With that we could escape, or bargain, or... what's that?

ACE: (ACE HAS PULLED OUT A SMALL PACKET) Bacon sandwiches.

MIKE: How can you eat now?

ACE: I can eat anywhere.

As the Hand returns to Gallifrey, the script continues with an insight into the Doctor's secret motives:

RACHEL: You planned this all along. Right from the start. It was all a trap.

DOCTOR: Yes.

GILMORE: We won. It's a victory.

DOCTOR: If you can call killing a victory.

CUTS

First edits of the episode ran to 26'17" mins (cut to 24'33"), 26'45" (24'31"), 25'47" (24'30") and 27'52" (cut to 24'33" for transmission), totall 8'34" mins cut from the initial edit.

In part one. The pre-credits sequence was originally longer, with a few more speeches and some songs. After the opening titles, the first shot was to have been a longer version of Rachel, as she passes the TARDIS eating chips rather than the school sign.

A brief cut in the café lost Mike's first sight of Ace, while Allison and Rachel's first discussion of the Doctor continued with dialogue not in the rehearsal script...

ALLISON: He certainly seems to have a detailed knowledge of the Daleks. And given that they are definitely not terrestrial it is possible that he

isn't.

RACHEL: Not of this Earth? An alien?

ALLISON: I just wish he was a bit more obvious. You know, have green skin or antennae sticking out of his head or something.

The top and tail of the scene with the Doctor and Ace arriving at Coal Hill were also lost:

ACE: Why are we here?

DOCTOR: This is where Rachel detected the primary source of the transmissions.

Ratcliffe's introductory scene has been topped, and originally started earlier on TV where he uncovers the Dalek, which is hidden beneath a tarpaulin, the extended edit starts at an earlier point:

(RATCLIFFE STANDS WATCHING AT THE DOOR OF THE WAREHOUSE)

RATCLIFFE: Well done lads. Dismissed.

He then moves to the tarpaulin and pulls it off, as on TV.

PART TWO

The first lost scene occurs at Mike's house: the soldiers have left, and the Doctor orders Ace to stay behind.

DOCTOR: Trust me.

ACE: Doctor.

DOCTOR: Yes?

ACE: You'd better explain when you get back, or...

DOCTOR: Or?

ACE: (WIELDING THE BASEBALL BAT) Things could get nasty! (HE PLAYFULLY JABS HER NOSE AND LEAVES. SHE SWINGS THE BAT A FEW TIMES AND IS AMAZED AT THE POWER)

The scene following this was cut in its entirety:

(THE DOCTOR IS SEEN ENTERING THE TARDIS. THE SHOT CUTS TO AN INTERIOR VIEW OF THE PARKED VAN, WHERE MIKE, RACHEL AND ALLISON ARE SEATED. THE TARDIS CAN BE SEEN IN THE DISTANCE THROUGH THE SIDE WINDOW)

MIKE: I wonder what he's up to.

RACHEL: Who knows. His motives are alien.

MIKE: Meaning?

RACHEL: Meaning I don't think he's human.

MIKE: And Ace?

RACHEL: She's not an alien. You're all right there.

MIKE: Good. Well, I wouldn't want her to be foreign, would I? (THE DOCTOR IS SEEN EMERGING FROM THE TARDIS IN THE BACKGROUND)

RACHEL: Ah, here comes the Doctor.

In the script, the Doctor is carrying a tool case holding the parts for his disruptor device. This is not apparent on screen. Later, after his speech about there being others better versed in death than humans, he fiddles with the device and there is an explosion, in an apparent ad-lib and the device explodes. The Doctor looks sheepishly at the others, who only stare in bewilderment!

PART THREE

The 71 edit has a continuation of a scene at the school, after Ace has been rescued by the soldiers.

(THE DOCTOR INSPECTS HER LEG. HE TWEAKS HER EAR-LOBE)

DOCTOR: There. You should be able to get up and walk about now.

ACE: (ACE STANDS, HER LEG NO LONGER HURTS) Cheers, Professor. (SHE MOVES AWAY)

THE DOCTOR PICKS UP HIS BROLLY, AND THE BASEBALL BAT, AND SWINGS ONE ONTO EACH SHOULDER AND FOLLOWS HER)

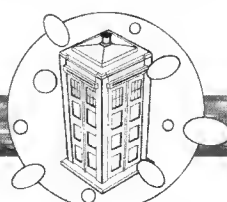
When Ratcliffe locates the Hand's grave, the original shot of the gravestone an over-shoulder shot, which dissolves into a shot of the Dalek mothership in orbit, while there was to have been a two second cutaway of the Doctor smiling after Ratcliffe has activated the hand. Later, an extended shot of the shuttle emerging from the Dalek Mothership has been cut to a brief shot of the shuttle approaching Earth.

PART FOUR

Only one dialogue cut was made, but it's a near legendary one. After Davros laughs at the Doctor's comment that he has defeated Davros "every time our paths have crossed."

DAVROS: Ha ha ha ha. You flatter yourself, Doctor. In the end you are merely another Time Lord.

DOCTOR: Oh, Davros. I am far more than just another Time Lord!





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